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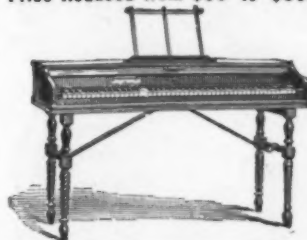
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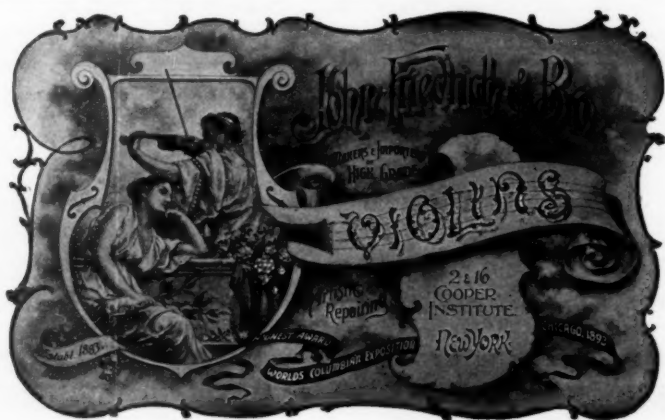
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
HAUPTSTRASSE, 20A BERLIN, W.
November 8, 1902.



THE past week was rich in musical events of some importance, the most noteworthy of which was the opening of the new Royal High School of Arts with a festive act that took place last Sunday afternoon in the presence of their Majesties the Emperor and Empress and a great number of invited guests of more or less prominence. The Emperor's speech on this occasion, which he read from manuscript, was a very felicitous one and culminated in the words, pronounced with an intentionally marked accentuation, about "holding on to and honoring traditional art ideals." The Emperor, as is well known, does not believe in the ultra modern tendencies in either painting, poetry or music. After this speech their Majesties were led to the concert hall, which is large and highly vaulted. Along the small side is a huge organ, opposite which is the royal box. Here stood Prof. Dr. Joseph Joachim, head of the musical department of the Royal High School of Arts.

The musical proceedings of the occasion were of none too exalted an order. They consisted first of the performance of a hymn "Schwingt euch auf, Posaunenchor" by Max Bruch, the head of the masterclass of composition of the Royal High School of Music. As a pièce d'occasion one should not criticise it too harshly, but really it is not an immortal work. It left the listeners in doubt as to which was the weaker: the music, or the words, the author of which remained hidden in the dark, probably thinking discretion the better part of valor. After this hymn for mixed chorus, orchestra and organ, Bruch conducted that always overrated pièce d'occasion, Beethoven's overture, "Consecration of the House," which is de rigueur, as it would seem, on all such occasions, although Beethoven wrote a number of mighty sight better overtures than his op. 124, written for the opening festivities of the Josephstädter Theater at Vienna in 1822.

The closing number was more aged than either of its two predecessors, but seemed decidedly the most modern, for it was the immortal "Hallelujah" chorus from Handel's "Messiah." This latter work in its entirety was performed on Monday evening as first concert in the new hall under Prof. Joachim's direction with a chorus and orchestra as well as soloists, all consisting of pupils of the Royal High School for Music.

While this reproduction of one of the noblest works of the entire classical literature of music was in progress, Richard Strauss gave the third of his series of six modern concerts at the New Royal Opera House before a large and perhaps a trifle too appreciative audience.

Just as tasteless as Weingartner's repeatedly tried program scheme of producing all of the nine Beethoven symphonies at successive concerts in chronological order seems to me the one Richard Strauss is now carrying into execution, viz., giving one of the Liszt so called symphonic poems at each concert, regardless of whether the remainder of the program fits in with the Liszt work. The worst of all the Liszt abominations described by their author as "poems" is the "Héroïde funèbre," which he composed in 1849, and which originally he intended for one of the movements of a whole symphony. But as even Liszt himself found that he was unable to produce three more movements of equal lugubriousness and dreariness, he changed

his mind, as he vividly describes it in one of his letters and left us the "Héroïde funèbre." Despite Richard Strauss' most strenuous exertions the torpid phrases and hollow bathos of the work, which was not very well played by the Tonkünstler orchestra, made very little impression upon the audience.

Emil Sauer, the great piano virtuoso, now head of the piano department at the Vienna conservatory, was the soloist of this concert. The cheerful reception which his first piano concerto met, wherever Sauer performed it, encouraged him to make a second venture in the same direction. While the first was of rather light, but pleasant contents, in the form of four conventional sonata movements and in effect chiefly or almost exclusively of the pure and simple virtuoso kind, in his second concerto Sauer tried to climb to a higher plane. In key and contents the work is far more serious; in form he molded it in the more modern Liszt concerto type. However, the coloring as well as the use of the solo instrument, especially in the first part, is much more musicianly and less virtuosolike than its predecessor. Later on the virtuoso gains the upper hand again and as the composer, who was his own performer, is in his very element and at his best only in virtuoso music, it cannot be wondered at that with the final section of his work, most brilliantly performed, Emil Sauer carried away his audience. After much applause he added after the third or fourth recall a piano transcription—probably his own—of Liszt's "Mazeppa," the second Liszt symphonic poem on that evening, which proved a formidable pianistic hurricane and hence met with a like stormy reception.



The concert hall of the new Royal High School of Arts at Berlin.

16 I heard years ago under Theodore Thomas in New York, was a perfect relief. This youthful, fresh and vivid work Richard Strauss wrote when he was twenty-one years old. It is a suite of four movements of which the last one, with its description of the characteristics of Neapolitan folk life, is especially interesting. Under the composer's authoritative baton it had an excellent reading and effective performance. I wondered, however, at the tremendous fire and furore with which this comparatively naïve, not to say innocuous, work by the same people who also go into spasms of enthusiasm over Richard Strauss' latest hyper compositions like the "Heldenleben," "Don Quixote" and "Zarathustra," and yet are these last works as different from the Roma suite as a Mozart symphony from one of the latest creations by the degenerates in music. There is nothing like versatility in taste, just as there is no country for tastes!

On the same evening the Stern Singing Society gave its first concert of this season, at which Professor Gernsheim produced once more Haydn's oratorio "The Seasons," which formerly was in the standing repertory of this organization. The performance, which attracted a goodly audience to the Philharmonie, is praised by the critics who attended, especially the work of the chorus in the Hunters' and Vintagers' choruses, those two gems among Haydn's many beautiful vocal quartets. The soloists also come in for a good share of the applause, the palm, as usual, being

awarded to Frau Herzog from the Royal Opera House. Barring an occasional dragging of the tempo in the recitatives no fault could be found with the reproduction of "The Seasons."

Weingartner at last is giving the public of the Royal Orchestra's symphony soirées a bit of new music. I cannot say that he was very lucky in his selections or in their performance at last night's third concert of the present season. Max Schilling's "King (Edipus)" prologue is a novelty no longer in Berlin, and I have heard a better and far more solemn reading of it under Nikisch and even under father Rebeck, who was the first to produce it in Berlin, by the Philharmonic Orchestra. As regards the scherzo "The Sorcerer's Apprentice" by Paul Dukas, this musical setting of the well known Goethe ballad scored a pronounced and deserved fiasco when the late Lamoureux from Paris produced it here at his last concert shortly before his demise. Dukas, despite the fact that he is a Frenchman, is not witty and his attempts at illustrating Goethe's words could not but prove a failure. Another question is, whether such a text could or should be set to music at all. For my part, I believe that such "program" is indescribable by means of tones, and that hence, even if a Richard Strauss would put his orchestral technic in commotion, the effort would prove an abortion. Dukas, however, is a long way from being a Richard Strauss, and, just as on the first occasion when I heard it, "The Sorcerer's Apprentice" this time, despite the fact that the Royal Orchestra performed it most valiantly, seemed to be without rhyme or reason. The impression it left was the one which Goethe in his ballad portrays with the words "Welch entzetzliches Gewässer!"

While thus this "Sorcerer's Apprentice" proved the real magic, a magic replete with charm, was brought into the program with Schumann's B flat Symphony, which was given with verve as well as precision and refinement, and Weingartner's further reading of Beethoven's Second Symphony justified his high reputation as one of the best interpreters of the classics, especially the works of a simpler and more suave character.

Sarah Bernhardt, no longer the "divine Sarah" who transported me into highest spheres in more youthful years, was in Berlin these days. She took the German shekels and left us Alsace and Lorraine. As she appeared at the Royal Comedy, and as the Emperor and Empress, accompanied by the Crown Prince of Denmark, were at one of the performances and applauded vigorously, peace between Germany and France seems assured for some time to come. Berlin audiences, whether they understood French or not, attended in full force, and the critics treated her with consideration. There was no sign of chauvinism visible anywhere, though the critics, of course, could not be blind to the fact that Sarah is now more than sixty years of age, and that her art consists for the greater part in skillful artfulness, a fact which was recognized in the United States many years ago. General displeasure only arose when the great actress attempted to play "Hamlet." Her Prince of Denmark is no prince at all, but a princess in pantaloons, and ought to be spelled Hamlette.

All this has nothing to do with music, and as the drama lies outside of THE MUSICAL COURIER's sphere of activity, I should not have mentioned Sarah Bernhardt at all if it were not for the fact that she also appeared at the Royal Opera House, not in opera forsooth, although one wit asserted that she "sang beautifully," but in a drama with such incidental music that it gave me a new idea of the value of melodramatic music. I speak of Racine's "Phèdre," a tragedy of the Louis XIV epoch, which in my boyhood days, when I listened to it in Schiller's tremendous translation, seemed classic to me. And yet just as little as Massenet's music is it classic. It is romantic through and through, and only the subject and the names of the dramatic personae are antique, an adjective which stands for classical. But "Phèdre," whether in the original or probably also in the said translation by Schiller, with Massenet's music is a revelation. The spoken tragedy in its loneliness ought to be dead hereafter, for in conjunction with music alone it awakens feelings which were formerly lying dormant, even when a great actress like the Bernhardt spoke, not "sang." Racine's everlasting Alexandrine verses. I never knew that music, so masterly matched to spoken words, could make the latter so overwhelmingly richer in dramatic effectiveness. For it was surely the music and not the actress who produced this heightening of the effect, as Sarah Bernhardt is no longer her former self, and though "Phèdre" was generally conceded to have been her best effort, she saved herself for one and three-quarters acts merely in order to have the full possession of her powers in the reaching of a dramatic climax in the great scene with Hyppolite. This she succeeded in doing, despite the fact that Hyppolite was little better than a stick, just as the remainder of the French cast is only second rate, probably to set off all the better the "star."

Be that as it may, the effect of the reproduction was a deep one, and not the least part in making it so

belonged to the share Massenet's incidental music, of which I knew before only the very form, finished and in every way distinguished overture, is allotted in this performance of "Phèdre." No less renowned a conductor than Colonne had the handling of the stick over the Royal Orchestra. The master had come over especially from Paris to conduct this performance of the "Phèdre" music for his celebrated countrywoman's appearance here in the title role. He was received with the greatest enthusiasm by the Sunday matinee audience, a representative one, at the Royal Opera House, and after the overture, as well as after the splendidly performed Athenian March in F, which precedes the third act of the drama, Mr. Colonne came in for a perfect ovation, thanking for the prolonged and hearty applause with bows from his conductor's seat. After the performance I had the pleasure of a short chat with Colonne, and he expressed to me the lively satisfaction he felt over the reception.

A handsome, stylish looking, blonde young artist, Irma Saenger-Sethe, created something akin to a sensation in Berlin several seasons ago when she made her début here as a pupil of Ysaye. The impression was a still stronger one on the occasion of her reappearance this week at the Beethoven Saal, where she performed Saint-Saëns' B minor Concerto, a piece by Chausson, which was a novelty, and the Vieuxtemps D minor Concerto. The characteristics of Mrs. Saenger-Sethe's playing are broad style, large, almost manly tone, yet not without feminine charm, a very marked artistic individuality and glowing temperament. She is at her best in big works with orchestra, and then plays with a verve which invariably carries away the audience, such as was also the case last Saturday night, more especially after the Vieuxtemps violin concerto, when I heard in the audience such expressions as "the female Ysaye," "a goddess—not a fairy—of the fiddle," and similar flattering descriptive titles. The fact is, this sympathetic, handsome young woman possesses just the kind of temperament and personality that is apt to elicit such outbursts of an enthusiastic admiration, and I am quite sure that she would "take," for this very reason, in America. A hint is sufficient to the wise—manager!

The only thing in which I did not like Mrs. Saenger-Sethe—and this was not exactly her fault—was in the novelty of the evening, the aforementioned piece by Ernest Chausson. It is described on the program as a Poème in E flat, op. 25. I feel quite sure that the young Frenchman's opus number is given correctly, but I am still more firmly convinced of the fact that the work is by no means a poem, and that neither is it in the key of E flat. In that tonality only the first and the last chords of the composition are written, while all the long and tedious intervening music is merely an aimless meandering from key to key without an apparent motive—a sort of Wandering Jew's harmonic restlessness.

Of other interesting concerts I mention first the chamber music soirée of the Hollandish Trio organization, consisting of Conrad Bos, the leading spirit and pianist of the trio; Joseph van Veen and Jacques van Lier. An innovation at their concert was the lowering of the lights during the performances, which is a grateful relief to the eyes and allows greater concentration of the mind on the main purpose—viz., that of listening.

The program was remarkable in that it offered, besides Schumann's rarely performed G minor Piano Trio, op. 110, two new works of this genre, both of which are dedicated to the Hollandish Trio, and were heard for the first time on this occasion. The first of these was a Trio in G major, op. 112, by Prof. Philipp Scharwenka, which is very pleasing and remarkably fresh and fluent in melodic invention. Otherwise it contains but little that is exciting. At the close of the third and last movement the composer was

called out several times, together with the performers, by the very enthusiastic and decidedly kindly disposed audience.

The impression Sinding's new trio produced was perhaps a trifle less bourgeois satisfaction, but a far deeper one. His invention is not "strikingly original," but the development is always striking, and there is in all of Sinding's music a note of individuality, a Christian Sinding stamp, that makes it interesting and attractive to a musical connoisseur.

The Hollanders played all three works with a most commendable exactness of ensemble and at the same time with great intelligence as well as musical enthusiasm. Hence also the echo it evoked in the auditorium.

Henri Marteau, the great French violinist, now a resident of Geneva, needs no introduction to the readers of THE MUSICAL COURIER. I also would not make mention of the first of his two concerts with the Philharmonic orchestra, given at the Beethoven Hall last Thursday night, if it were not for the fact that Marteau's

composer is a thorough master, but it does equal justice also to the piano. In point of invention it is pleasing and melodious and in form and workmanship it shows in all four movements the skillful hand of a musician of taste.

The next novelty to be produced at the Berlin Royal Opera House will be E. von Reznicek's folks opera "Till Eulenspiegel," the première of which is to take place during next January.

The next meeting of the Tonkünstlerverein will take place at Bâle, from June 12 to 16.

August Labitzky, the well known composer, who for ever so many years has been the very popular conductor of the Carlsbad Kur Orchestra, in which capacity he made many friends also among the Americans visiting that celebrated watering place, has now abdicated his position because of old age, and from January 1, 1903, will retire



THE COMBINED BUILDINGS OF THE NEW ROYAL HIGH SCHOOL OF ART AT BERLIN-CHARLOTTENBERG.

program offered besides the Beethoven Violin Concerto and the Corelli "La Folia" variations in the Léonard arrangements, some novelties or at least very rarely performed works. In the latter category belongs Mozart's G major Concerto, despite its many great beauties, which Marteau did not fail to bring out to the fullest extent. Furthermore, there was Berlioz's Réverie et Caprice, op. 8, in A major, which I had never heard before. Violinists seem to fight shy of it and they are right, for, though it sounds characteristically like Berlioz, it is a very poor and by no means melodious piece of music. Lastly Marteau played a symphony movement in D major for violin concertante from an unknown church cantata by Bach. It is a genuine gem specimen of Bach's writing, but the effect was marred by the mishaps of the blasting trumpet.

The novelty at the first of Prof. Gustav Hollaender's three Quartet Soirées at the Bechstein Saal consisted in a Violin Sonata in D minor, op. 59, which the composer, Prof. Gustav Hollaender, the gifted director of the Stern Conservatory, played for the first time on this occasion in conjunction with Prof. Ernest Jedliczka. Of all the later works for the fiddle which I have heard for several seasons this one pleased me best. It is, of course, well and effectively written for the violin, of which instrument the

on pension. May he enjoy for a good long time yet his well earned "otium cum dignitate."

There are three Kapellmeisters by the name of Strauss at present in activity in Berlin. Two of them are Royal opera conductors, viz. Richard Strauss and Herr Victor von Strauss. A third Strauss is the composer of the popular tune "Der lustige Ehemann," which was very much en vogue in Berlin a season or two ago, after the composer had introduced it at the Bunte Theater, Herr von Wolzogen's variety show, of which Herr Oscar Strauss is the musical director. For several reasons readily understood by those who know him Oscar is not a favorite among the members and personnel under his baton. Hence the thrashing in the dark he received at his theatre last evening!

Franz Mikorey has been nominated court conductor at Dessau in place of August Klughardt deceased. The nomination is a very flattering one, all the more as there was a great number of applicants for the position, and Mikorey is as yet only twenty-nine years of age. He is the son of the Munich chamber singer Max Mikorey, and in his native town studied music under Ludwig Thuille and Prof. Max Schwarz and later in Berlin under von Her-

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zogenberg. Mikorey's first successes as conductor were achieved at the Munich court opera house and as chorus and assistant conductor at Bayreuth. After that he was operatic conductor at Prague, Regensburg and Elberfeld, whence now he goes to Dessau to assume the more important place of Grand Ducal court conductor.

At Elberfeld the enterprising and energetic director and stage manager Gregor produced last Tuesday night for the first time in Germany Godard's opera "The Canteen Woman" with a success that increased in intensity from act to act. The part of Marion in this novelty was impersonated by the American dramatic soprano Della Rogers.

The Emperor and Empress attended last Monday night a performance of "Traviata" at the Royal Opera House here in which Miss Geraldine Farrar, the young American coloratura singer, took the part of Violetta. Furthermore "La Navarraise" was given on the same evening with Mme. de Nuovina "as guest" in the title role.

Georg Anthes will have reached New York several days before these lines can appear in print. His last declarations in Germany, to the effect that he has not broken his contract with the Dresden Royal Opera House intendency, are now officially contradicted by those in authority. Anthes is said to have made several efforts to have his contract, which runs till May, 1905, cancelled, but the intendency refused to consent. Then came a letter from the tenor in which he informed the intendency that he would not return to Dresden under any circumstances, and Anthes left for New York without the consent, it is said, of those who claim his services until May, 1905. In consequence the Royal Saxonian intendency probably will bring suit against the tenor before the court constituted by the "combined theatres of Germany."

The young American violinist Edwin Grasse has left Berlin temporarily for Vienna, where, on the 8th inst., he will give at the great Musikverein's hall a concert with the assistance of the Imperial Court Orchestra, at which he will perform the Goldmark and the E major Bach concertos, and the Joachim Variations. On the 18th inst. he will play with the Kaim Orchestra at Munich in his own concert the first Sinding, the E major Bach and the G minor Bruch concertos.

Schumann-Heink will sail for New York today. On Thursday of last week she was soloist at a court concert in the grand ducal castle, Baden, where the singer pleased her august audience so much that she was nominated chamber singer of the Grand Duke of Baden.

A hitherto unknown autograph of Franz Liszt has been presented to the Chopin Museum at Warsaw, by Mrs. Josephine von Koszielski, née Countess Wodzinski. It consists of a copy of a Romanza, by Chopin, which Liszt, one of the most enthusiastic admirers and best of interpreters of Chopin's work, had made for Mrs. von Koszielski and had presented to her with a dedication, when as a young girl she was stopping at Weimar. The copy bears the date of July 8, 1848. The lady is the mother of the member for Poland, Joseph von Koszielski, of the Prussian House of Lords. It was her sister, Countess Maria Wodzinski, a woman distinguished for great personal beauty, with whom both Chopin, as well as the Polish poet Julius Slowacki, fell in love—a love which was in neither case reciprocated, however.

The well known violin virtuoso Willy Burmester will celebrate this month the twenty-fifth anniversary of his first public appearance as an artist. As a seven year old wonder

child he concertized for the first time in his native city of Hamburg. In commemoration of this event a jubilee concert will be given in honor of Willy Burmester at the Hamburg Opera House in the course of the month.

Bechstein Saal is decorated on its left wall with the busts of the four great artists who personally participated in the dedication concerts with which the hall was opened just ten year ago, viz., Bülow, Rubinstein, Brahms and Joachim. The bust of the court piano manufacturer, Carl Bechstein, after whom the pretty hall was named, has also been placed in the concert room at the back end of the hall. Now the bust of its founder, the late Hermann Wolff, has likewise been created for Bechstein Hall, and is placed in the middle of the staircase vestibule. It is the work of the highly esteemed Brussels sculptor Samuel, the husband of Clothilde Kleeberg, the charming and popular pianist. The bust will be unveiled on the first anniversary day of the death of Hermann Wolff.

Berlioz's dramatic legend, "The Damnation of Faust," which you have repeatedly heard in the United States in oratorio performance, has been given in Hamburg this week in shape of an opera. This experiment of a stage production of the five act dramatic legend, just as it was originally intended by the composer, proved an interesting as well as successful venture. Acting upon Berlioz's original conception and design, Raoul Gunsbourg, the director of the Monte Carlo Opera House, made a stage arrangement of the "La Damnation de Faust," which was presented for the first time at that theatre last spring. Bit-tong, the director of the Hamburg Opera House, attended this performance and immediately acquired the rights for his theatre. Last Saturday night's première of the work at Hamburg was its first stage performance in Germany. It proved quite a success. The stage presentation is said to have heightened the effectiveness of Berlioz's music, and the strong dramatic accentuations blinded the listeners to the fact that as a whole "The Damnation of Faust" consists of only loosely joined episodes, and does not constitute a veritable drama. Under the conductorship of Gille and the stage management of Bit-tong, the performance with Birrenkoven, as Faust; Mrs. Fleischer-Edel, as Gretchen; Goritz, as Mephisto, and Lohsing, as Brander, is said to have been a remarkably fine one.

The Hamburg Philharmonic Society is nearing an unglorious winding up of its long existence. In the coming spring the once renowned organization will celebrate the seventy-fifth anniversary of its foundation, and will give its 500th concert, if some rich people can be found willing to put up the money to keep the corpse artificially alive up to that period. The cause of its retrogression and now threatening demise is to be found in the poor conductorship under which for many years the Hamburg Philharmonic has been suffering. It was vegetating nicely under Herr von Bernuth's soporific conductorship until Hans von Bülow appeared in Hamburg with the Berlin Philharmonic Orchestra, and this opposition nearly killed the concerts of the Philharmonic, which Hamburg pet ten years ago was in dire distress. Rich people came to the rescue, Julius von Bernuth retired, and Professor Barth, formerly academic conductor at Marburg, became his successor and remained at the helm to this day. But the Hamburg Fiedler concerts, which quickly grew popular, and the Berlin Philharmonic Orchestra's Hamburg concerts under Nikisch, proved too much of a counter attraction for the venerable Hamburg Philharmonic, and now the final gasp seems to be near to hand.

Lawsuits among music critics have become rather frequent of late years. The very latest one that came

to a bloodless finish a few days ago was the suit of Dr. Erich Urban against Prof. Dr. Karl Krebs. Urban, who can hardly be called a chip of the old block, for his father was a good musician and a fine critic, has published a pamphlet entitled "Strauss contra Wagner," of which THE MUSICAL COURIER also took notice. It is so fulsome in its partisanship and praise for Richard Strauss at the expense of Richard Wagner that Strauss himself in a letter to Krebs, designates the pamphlet as "greulich," which in the vernacular means horrible, or hideous, or abominable. Dr. Krebs wrote an annihilating review of this pamphlet for his paper, *Der Tag*. Dr. Urban sued and had the satisfaction of gaining a verdict of—5 marks, viz., \$1.20. This, of course, virtually means a victory for Dr. Krebs, the court indicating that his judgment was correct, but his language a trifle too strong.

Among the musical visitors of the past week who honored the Berlin office of THE MUSICAL COURIER with a call was Robert Haven Schaufler, a recent graduate of Princeton, who brought me a letter of introduction from my old and highly esteemed friend William J. Henderson. Schaufler's literary aspirations seem to lie in the direction of the much berated field of music criticism, and he intends fitting himself for an American career by not only widening his musical education in the way of studying his chosen instrument, the 'cello, but also by listening to a lot of good music and attending several courses of lectures on art and aesthetics at the Berlin University. Gifted with a fine literary style, as shown in some examples of poetry which Mr. Schaufler handed to me, and with such general and special musical, as well as æsthetic, training as can be found in Berlin, and cannot be found in New York, Mr. Schaufler will, no doubt, in due season become one of the foremost of America's future music critics. Another caller was Rudolf Ihach, the young head of the old piano manufacturing firm of Rudolf Ihach Sohn, at Barmen, one of the most renowned houses in all Germany, and whose origin dates back more than a century. O. F.

MORE LISTEMANN NOTICES.

LACK of space prevented printing all the excellent press notices received by Miss Virginia Listemann after her Chicago début, at Music Hall, on November 4. Appended are some more voices from the critical chorus of praise:

An unusually beautiful and powerful voice, natural and well trained. Excellent coloratura, and interesting, intelligent interpretation, easily and without effort she reaches the highest tones, and never deviated from the pitch. She can even now be called an expert in song.—Abendpost.

It was a great success. She is well schooled, vocally and musically.—Westen und Daheim.

Miss Virginia Listemann, first of all, has an agreeable soprano voice of fair range and excellent carrying quality. It is bright, flexible and probably easily molded. She has inherited or absorbed much of that fiery, decisive, sharply defined manner of her father, whose vigor and brilliance have distinguished him for years. She has assurance and assertiveness and strikes out boldly and positively, arriving at the desired point. Her ardor serves her well. Miss Listemann is at her best in the florid, meteoric work, as her "Summer," Chaminade, and "Fors e lui" testified. It was a veritable "Summer," for her, a feast and flow of roses, violets and song, and she will remember her début with clinging, fragrant memories.—American.

Possessed of a good voice and other personal advantages, Miss Listemann sang in three or four languages with equal facility. Brilliant coloratura music is evidently what she can encompass with great success.—Leader.

Possessing, besides a soprano of purity and useful range, a personal attractiveness which harmonizes well with her vocal efforts, she combines abundant temperament and musical insight. Exceptional taste and no little emotional depth were displayed in her singing of Dvorák's touching song, "Die Alte Mutter"; and as a proof of her versatility Miss Listemann immediately afterward sang Chaminade's "Summer," full of trills and florid passages, with all the gaiety and abandon of a real summer girl. The applause was frequent and continued.—Inter-Ocean.

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A DEFENSE OF THE ITALIAN SCHOOL.

BY ROSATI ENRICO.



ROME, 12 OCTOBER 1902.

HAD the opportunity of reading an article by Arthur J. Hubbard concerning the singing studies of Americans in foreign countries, dated August 31, and published on September 24, 1902, and while the author shows himself competent in the matter and a shrewd and wise observer, it seems strange to me that he makes a deduction entirely contrary to what a course of reasoning exempt from any party spirit would advise him to make.

In saying: "A large number of Americans come here attracted by the superstition that here ugly voices are made beautiful, the narrow intellect made brighter and the most cold temperaments, through the magical power of certain professors, changed into the most poetical and dramatical," &c. Mr. Hubbard, while calling this method of proceeding "hoodwinking," nevertheless clearly states that it is not based on real hopes for art.

The world is a big place, and quite often you meet professors of flute or mandolin, who, ignorant of the most elementary principles of the phonic process, are driven by starvation to give singing lessons, without considering the physical and moral injury they may bring to those who come to them. However, it is not of these teachers that Mr. Hubbard intended to speak, but of another class, who, taking advantage of a name (God only knows how acquired), seek to attract fools; please note that I call fools all those who are attracted by false advertisements or some exaggerated reputation, and who instead of relying on their own means believe in the miracles of these mystifications. It is to those sorcerers and wizards that the greatest number of young Americans go, who, if they were wisely advised, might succeed in art. This fact is really to be regretted, but it will not be stopped by one or a thousand articles. In the hope of stopping it Mr. Hubbard thinks it wise to give general advice, and put the interested persons on their guard. However, his way of reasoning is wrong.

He affirms that: "In all branches of musical art, study can be made in America except in the study for singing in opera," and for that you must go where the art is born, and where it had its natural development. Nevertheless, after certain reasoning he ends by dissuading the aspirants of a theatrical career from going to Europe. This is a clear contradiction, because if going abroad is necessary to insure success, advice to the contrary is bad reasoning or what is worse, party spirit.

He speaks of the enormous disproportion between the fortunate ones and the unsuccessful ones, but I maintain that the number of successful ones has always been small,

and if they are lacking today we must attribute it to the fact that all cities have one or more theatres, and therefore the celebrities are not sufficient to satisfy all demands. It would not have been the case a century ago, because in Italy about ten theatres only, Royal, Papal or Ducal, were contending for the small number of artists.

He says: "Before starting, have a quasi certainty of success. Do not trust in your friends or your teacher, who can be mistaken or directly interested in giving you bad advice; trust partly in the great American public. Weigh, examine and assure yourself of the power, the extension and the facility of your voice." He adds further: "If you are a soprano, dramatic, coloratura or of middle character, you must have the extension from A below to C above. If you are a contralto the extension must reach from G below to B flat above the lines. But more than the extension, you must care for the 'pasta' of your voice, the purity of the timbre and especially the facility of emission, consisting in the possibility of attacking a note pianissimo, carrying it to the maximum development and gradually decreasing it to the point of departure without change of position." Then he asks: "Are you beautiful, healthy, intelligent, graceful, with strong and insinuating voice, with a clear pronunciation throughout and adapted for all the effects given by the command of the timbre and registers?"

But this is enormous! If it were true that there existed a natural voice having all these qualities, then we should kneel before such a miracle, because only after many and many years of study the best artist succeeds (and many times incompletely) in commanding his organ so as to permit the "filature" of the tones through the scale. The sacred fire which must burn in the heart of an artist is such as to give a personal assurance capable of surmounting all obstacles, and many and many times we see an artist, derided by everyone and thought incapable of succeeding, obtain a brilliant success.

No longer than twenty days ago, at Salsomaggiore, the famous Edouard de Reszké was speaking to me of the iron will and of the continuous search for effects still made today after so many years by his famous and glorious brother Jean, whom I had the pleasure to meet in command of all his means and sure master of his art. But beside these giants only a few names, like Marconi, Bonci, Cotogni, Battistini, can be mentioned.

Now, if athletes of this kind have to earn their celebrity with great struggles, it is useless talking of natural dispositions so perfect as to be supernatural. And to demonstrate the truth of what I assert, I will give you a little technical demonstration:

In what consists the filatura of a tone?

A tone to be filato must first be attacked; this is a condition sine qua non. The attack must be without glottis stroke in order to remove the possible hardness resulting from the explosion caused by this mode of attacking (See V. Maurel, "A Problem of Art," page 130). It will not be flautato, because this method requires a loss

of breath and therefore the contrary of the old adage "Sing on the breath."

Therefore, the ideal attack will take place when, with the glottis prepared for the phonation (the bringing near of the cords produced by the simple lowering of the glottis), the breath will come so slowly as to intersect the vibrating ancia as to equal and surpass the equilibrium of the bow of the violin, which, though scratching on the string, nevertheless, when managed by a master hand, changes this scratching into vibration.

This, which we will call "aspirated attack," is to avoid any possible loss of breath or a displacing and relaxation of the tension produced by a too violent impulsion. Operating in this manner you will have, with breath from below and above, sound, only sound. The height of this sound (precisely as on the violin) will depend on the length of the vibrating organ.

This for the attack, but the filature of the tone depends on the pose and the resonance or timbre (because the glottis itself produces too small a sound), and on the amplitude depending on the opening and the closing of all the thoracic cavity down to the bottom, so avoiding any forcing which would flatten in some part the instrument.

It is easy to understand that for the attack of an acute tone there is such a natural tendency to forcing that you seldom find an artist who does not force the tone. How many times do we see an artist who for attacking a high note is absolutely obliged to raise his head to the point of looking at the ceiling (stretching of the cords), or to inflate like a turkey cock? From such forcing comes the displacing or raising of the glottis, and then the tongue is arched and the epiglottis covers the glottis, suffocating the sound from the beginning, and then the pillars will stick against the pharynx, not permitting the sound to pass to the higher organs.

It has been clearly demonstrated that if a tone is once attacked without an impulse which tends to disturb its position, the upper resonance can be kept and is able to add all the lower sounds from the chest, gradually returning to the point of departure, all this without any interruption. This is called "filare," the tone, or commonly, "messa di voce."

Will it then be true, as Mr. Hubbard says, that only those semi-gods, who from nature are in possession of all these qualities, so balanced as to be able to make use of them unconsciously and without having acquired them by continuous persistent and intelligent work, will be able to study singing?

I do not believe there is in nature such a perfection, and even should it exist, we shall have to lament the fact that, after a few years' career, artists, still young and just at the highest of their intellectual development, render themselves ridiculous, because they have lost their vocal means, of which unconsciously they made use and gradually lost. Mr. Hubbard himself complains that in Paris, where every possible care is taken to give first class performances, there precisely he has to lament the fact that everything is well studied except the art of placing the voice, thus giving an unsteady basis to the artistic edifice you are constructing.

One of the causes (and not the most indifferent) of the precocious ruin of the voice is in the fact that at the present day the basis of the aesthetic concept is that the artist must express and transmit a true sentiment of life. The inexpert artist thinks to be able to do that, by accentuating the diction in the mouth and thus losing the support of the timbre, instead of, as a means of expression,

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using precisely the strong colorati given by the timbre. In the old times the basis of the aesthetic concept was singing alone, independently of the expression required by the situation; it was not rare to see a character dying while vocalising, verily a piece of nonsense! Then the fioriture were suppressed to permit this accentuated recitation, a mark of the nervous and neurasthenic period we are crossing, and which has nothing in common with the beautiful singing of the old time. The old Italian recitative can never be too strongly recommended to remedy such a calamity. Therefrom Mr. Hubbard concludes that the good school is gradually losing ground.

I do not know if in other countries there are persons who are able to guide a voice, but in Italy, if there are bunglers, there are also men who have given their intelligence to this branch, and the number, small as it may be, is not a cause for despair. Mr. Hubbard himself mentions several names to which it would be easy to add others—Cotogni, Nannetti, Casini, Carelli, &c., among the known and not the least of modest names who, without boasting, practice art. I find reasonable the difference Mr. Hubbard makes between the good musician fit to serve as guide to the singer, and the technician who has to teach him the way of making use of his means and to render him malleable in the hands of a good director.

I do not admit that a beginner in the posting of the voice should present himself before the public (under the name of a trial), in concerts, comic or English opera, because if he have a success (which will be difficult) he must be already an artist and in such case it is completely useless to take a trip to Europe. In case of nonsuccess he will lose courage without counting the serious prejudice to the voice from an effort for which he has not been trained.

I conclude by saying that, if it is true that there exist in America teachers able to scientifically place well a voice, I find it very curious that their scholars should come over to perfect themselves, because artists able to develop the germ of good taste, which must exist in those who wish to become artists, are not lacking there. On the contrary that reason and experience have persuaded me that the first principles should be studied here in Europe and especially in Italy, where, besides the phonic process, they could learn a language rich in vowels and where without foolish expenses you can find men conscious of their duty who, without making great promises, will conscientiously work to keep that name which in other countries is acquired by the loud advertising, justly censured by Mr. Hubbard.

It seems to me that men like him, full of experience and clear sight, should take interest in sending these young Americans to such teachers as Haslam, Vannini, Bragiotti, Blasco, &c.; but to say, "Study in America because in Europe you run the risk of being ruined" seems to me a very small proof of the esteem you give to these priests of the art of beautiful singing.

In spite of all, I remain of the opinion that the one who will excel in this art, must come over here from the very beginning and make his way in such a manner that, after having learned our beautiful language and at the same time placed his voice, he may after a certain period, the length depending on his personal intelligence, present himself to any orchestra, conductor, voice teacher or others, to perfect what might have been lacking in his former teacher. An American who disapproves of the way of proceeding of some Italians should not condemn us all,

but should trust in this country where "bel canto" had its natural development and whatever you may say still has studious, conscientious and fervent artists whose exclusive object is to perpetually maintain the Italian bel canto.

FLORENCE DE VERE BOESE.

MISS FLORENCE DE VERE BOESE gave a pupils' recital at Sherry's, in the small ball room, Tuesday evening, assisted by Miss Saidee Vere Milne, in humorous recitations; Signor Giuseppe Aldo Randegger, pianist, and Julian Pascal, pianist. Miss Florence de Vere Boese sang two braces of songs by Randegger and Pascal, in which she was accompanied by the composers. The pupils who sang were Miss Florence Drummond, Miss Amy Drummond, Lewis Drummond, Mrs. Catharine A. Blood, Mrs. Frank Bryant, Mrs. H. Rodman Winslow, Misses Alice Pleasants, Gallagher, Lawrence, Lorton, McClennen and Gisela Frankl. A large and brilliant audience attended. Among those present were Mrs. A. Lewis Drummond, Mrs. Julius Kayser, Miss Kayser, Mrs. Hermann J. Tenney, Col. Asa Bird Gardiner, Mrs. Ferrars Tows, Mrs. Gelah van Loan, Mrs. E. B. Weston, Miss Wessels, Mrs. C. Herschel Koyl, Miss Sanford, Mr. and Mrs. Fred J. Lancaster, Mr. and Mrs. W. H. Amerman, Frank Bryant, Mrs. Seabury Laurence, Mr. and Mrs. Stephen C. Bedell, Mrs. C. Edmonds Coudert, Miss Morrison, the Misses Dean, Mrs. and Miss Holland, Miss Agnes Furst, Mr. and Mrs. Wilbert Garrison and J. M. Gallagher.

The next pupils' recital will be held at Miss Boese's studio, 557 Fifth avenue, on Tuesday afternoon, December 2, when other pupils than were on the Sherry program will be heard, including Miss Irene Bentley. Miss Boese will give a program of modern and old fashioned music at Sherry's on Tuesday evening, December 16, assisted by Mrs. Harriet Webb, Julian Pascal and Sergius Mandel, violinist.

NEW CENTURY QUARTET CONCERT.

ON Thursday evening, at Mendelssohn Hall, there took place a concert given by four ladies from Philadelphia who have associated themselves under the title printed above for the purpose of singing old and new part songs.

Variety is not only the spice of life but also of vocal quarters. Women's voices in chorus without a masculine bass of some kind sound very pretty, but are not satisfying to the musical ear. The tone color, or rather the lack of it, soon grows extremely monotonous, and no degree of nice phrasing and dynamic nuance suffice as compensation. There were much taste and some sense for dramatic values in the singing of the well trained quartet. Several deviations from pitch during the latter part of the program were due perhaps to nervousness.

The music included Hawley's "Song of the Season," Mrs. Beach's "Indian Lullaby," Frederic Cowen's "Lady Bird," a dramatic setting by Professor Parker of Heine's "Water Fay," the trio of the Rhine daughters from "Die Götterdämmerung," and an Ave Maria by Brahms. In addition the members of the quartet sang several solos.

Elkan Kosman, formerly concertmaster of the Philadelphia Symphony Orchestra, played two violin numbers, and presented himself as an artist of repose, dignity and technical accomplishment. His intonation was not always above reproach.

FREDERIC LAMOND.



FREDERIC LAMOND, who has been heard with the Boston Symphony Orchestra, both in Boston and Philadelphia, has just given a series of piano recitals in New York and Boston. Mr. Lamond has at once made a name and place for himself in this country, and the leading critics are unanimous in their praise and appreciation of his work. In Philadelphia where he played the "Emperor" of Beethoven with the Boston Orchestra, it was said in the *Bulletin* that "the result was a very noble and satisfying rendition of one of the most beautiful concertos ever written, and that the exquisite feeling Mr. Lamond displayed in the adagio is a vastly rarer quality than mere digital dexterity."

The program of the New York concert was devoted entirely to Beethoven, and from the *Tribune* we quote that "he has challenged the admiration of the critical and judicious among music lovers of the metropolis. He is a sound, sane, healthy and health inspiring musician, big brained, big hearted, big toned."

The Boston recital on the 19th was also devoted to Beethoven. Louis C. Elson devotes half a column in the *Advertiser* to a review of the concert, and says among other things of the playing of the B flat Sonata: "Not only did Mr. Lamond give the virility and the tenderness of the work but he caught up most excellently the caprice, the irresolution, that characterizes the first part of the finale, culminating with that fugue that has always been a stumbling block to contrapuntal martinets, a fugue that employs every possible device, even to 'crab canon,' and which Mr. Lamond made as clear as day."

"Suffice it here to say that Mr. Lamond proved himself a Beethoven performer of high rank, a peer of d'Albert in this field; but the great feature of the recital was the B flat Sonata, the largest and possibly the most important piano sonata extant. This and the breadth of the first movement of op. 111 won a triumph for the artist beyond what he had heretofore achieved in Boston. A large audience was present and the applause was emphatic."

Of the same concert W. F. Apthorp, in the *Transcript*, gives Mr. Lamond rare compliments by saying: "His single minded, whole souled straightforwardness, his trying to do only one thing, give him very unusual clearness in the matter of musical expression. Being in no manner of doubt himself, what he says has the merit of being unmistakable. Then, his warmth is real, ever present, and all the more a power in itself that it is not complicated by any arriere pensée. He has a very signal power of holding a composition well and strongly together; take, for instance, his playing of the first movement of the 'Appassionata'; it was impassioned enough in all conscience, but few men have shown forth the coherency of the music as Mr. Lamond did last evening."

Spielter Wins Prize.

HERMANN SPIELTER, who gave an evening of his own compositions at the College of Music a fortnight ago, and who was second on the honorable mention list of winners for the Kaiserpreis at the Baltimore Sängerkfest, has been awarded the first prize of \$150 by the music committee of the Northeastern Sängerkfest, for his setting of two folk songs, "sRöslein" and "Vergessen."



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**HOTEL CECIL,
LONDON,
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BECAUSE we are such a conservative nation it is impossible for us to see a great institution going the way of all things without feeling a pang of regret. And the Popular Concerts were undoubtedly a very great institution. Their history dates back to the middle of the last century, and from their start they met with unequivocal success. They filled a void which needed filling very much. At the time when Mr. Chappel began them there were practically no chamber concerts in London. There were certain desultory performances of chamber music, but it was impossible for the serious student to learn all that he wished about so important a branch of his art. The Pops filled the gap and for years they did most excellent work. Not only was all that is best in chamber music familiarized through their agency, but all the most famous performers of the day appeared at the concerts. But chamber music is unfortunately out of fashion. The orchestra seems to have cast its spell over most musical amateurs, and the vogue of the latter has lessened by degrees the support which was once given to the former. Is it not easy to see why there should not be room for orchestral and for chamber concerts? But it is a fact that the public blows either hot or cold, and when it has once given its allegiance to one institution it will not hearken to any other.

Ever since the day orchestral concerts came in the easy reach of everyone the audiences at the Pops have visibly declined. First it was found necessary to abandon the Monday concerts, and now the scheme of the Saturday concerts has been entirely remodeled, and, in place of a chamber concert every week, we are to have fortnightly chamber concerts, alternated with those abominations known as ballad concerts.

One is inclined to regret the intrusion of the ballad concert, which it is really impossible for any self respecting

musician to attend, because otherwise the season promises very well. Hitherto the bane of the Pops has been the star system. It was totally impossible to hope for a perfect ensemble from a quartet which rarely played under the same leader for two consecutive weeks. Last season the name of the leaders was legion, for they were many. As to their qualifications to fill such a post no one would venture to express a doubt, for they were all tried violinists of high standing. But it is impossible for any player to infuse his spirit into his colleagues in the few rehearsals which were granted, and only too often a quartet would degenerate into a solo with a trio accompaniment. This year, however, the Kruse Quartet has been engaged for the whole season, and the arrangement is an undoubted improvement. The Kruse Quartet may not be one of the finest in existence, but it is composed of thoroughly capable players who have practiced together for so many years that their ensemble is excellent. Their reading of Beethoven's C sharp minor Quartet on Saturday was not exactly inspired, but it was broad, musically and thoroughly interesting. The performance of Tchaikowsky's Trio in A minor was hardly so good, but the fault lay largely at the door of Madame Carreño, who was not at her best. Herr van Rooy was to have been the vocalist, but he had a bad cold, and his place was taken by Fräulein Margarethe Petersen, a clever singer from Berlin, who gave a number of beautiful German songs with great dramatic feeling.

Season after season goes by, and still Dr. Richter plays us the same old programs, almost without variation. He has given us the overtures to "Tannhäuser" and the "Meistersinger," the Prelude and closing scene from "Tristan," and the Pastoral Symphony at every series for many years past. Of course his readings of these works are quite unrivalled, but we know them well, and though we admire them immensely, we should like an opportunity of hearing him play something that is rather less familiar.

It was rather amazing that Saint-Saëns' concert, which took place at the St. James' Hall, Tuesday evening, should have attracted so small an audience. The public, as a rule, flocks to see any celebrity, from a musician to a Bep general, and Saint-Saëns' name is so familiar in the programs of today that one would have expected the general public to have been overcome with curiosity to see the man himself. It is true neither the quartet nor the trio, which he included in his program, is particularly attractive, though they are, of course, as admirably written as is everything that Dr. Saint-Saëns produces. But no amount of fine writing, however clever it may be, can conceal poverty of ideas, and the ideas on which both these works are based are not very far removed above the ordinary. It almost goes without saying that the performances, arranged as they were by Dr. Saint-Saëns himself, were as good as could be. The composer himself took the piano part, while he was joined by Messrs. Mossel, Ketelby and Hock. One of the best features of the concert was the admirable singing of Mme. Kirkby Lunn. Her interpretations of "L'Attente" and "Reverie" could hardly have been better.

On Thursday evening the Royal Choral Society opened a season at Albert Hall which promises to be as exhilarating as any of its predecessors. If one may judge from his annual prospectus, the "Messiah," the "Elijah," "Hiawatha" and the "Golden Legend" appear to be almost the only oratorios of the existence of which Sir Frederic is aware. It is true that this year he has so far departed from precedent as to substitute Sullivan's "Light of the World" for Gounod's "Redemption," which has hitherto

been the standing dish on Ash Wednesday, and that later in the season we are to have the privilege of hearing a new work by Sir Hubert Parry. But the fare provided, even with these alterations and additions, can hardly be considered wholly satisfactory. There are so many excellent works in existence on which the society might expand its talents with considerable advantage, both to itself and to us, that it is a pity to waste almost the whole of every season in going over old ground again. Incredible though it may appear, Elgar's "Dream of Gerontius," which has already won a name for its composer on the Continent, has never been heard in London. One would readily forego a performance of the "Elijah" for the pleasure of hearing it.

There is, too, no apparent reason why we should have two performances per annum of the "Messiah" in perpetuity. Bach's "Christmas Oratorio," which is only given in London about once in the proverbial blue moon, would make a very excellent substitute for it at the new year. In fact, it is high time that the society awoke to a sense of its responsibilities. Its merits may not be superlative, but it is the premier society of London, and it has no business to go on, year after year in this humdrum fashion. There is really nothing to be said about the performance of the "Elijah," which it gave on Thursday, for the simple reason that it has sung the "Elijah" so often that all available adjectives have been used up. The chorus knows, or ought to know, the music by heart. The soloists, Miss Macintyre, Mme. Clara Butt, Ben Davies and Andrew Black, have sung their parts over and over again at the Albert Hall, and have always sung them exceedingly well. And that is all that can possibly be said.

A more interesting concert took place on the same evening at St. James's Hall, when the new Broadwood concerts opened their first season. If the rest of the Broadwood concerts are to be as good as this, success should be assured to them. Fritz Kreisler and Ernst von Dohnanyi were the two principal performers and never were a pair better suited to one another. Both are classical players of the first rank, both have interpretive powers such as are given to few and both possess the most perfect command over their instruments. The performances of two sonatas, those by Bach in E and Brahms in G, were so admirable that no praise can be too high for them, and it is to be hoped that this is by no means the last time these players will be associated. It is seldom that one finds a violinist and a pianist in such perfect sympathy. The vocalist of the concert was Miss Muriel Foster, a mezzo soprano, who has a superb voice and the power to put it to the best of uses. A selection from Cornelius' "Braut Lieder" was admirably sung.

The concert which Földesy, the brilliant young violoncellist, gave at the same hall in the afternoon, deserves passing mention, for Földesy is a player who will have to be reckoned with. At present his crowning glory is his technic and he gave amazing exhibitions of his command over his instrument in such difficult pieces as his own arrangement of Sarasate's "Zigeunerweisen." Földesy evidently has artistic gifts, but they are at present rather hidden in remarkable firework shows which amaze rather than delight. But time will, no doubt, work a change and we shall then have an opportunity of forming a better estimate of his merits. A feature of the concert was the singing of Madame Minnie Methot.

Other concerts have been given during the week by Miss Ethel Barns and Charles Phillips and by Spencer Dyke at the Bechstein Hall on Tuesday, by Miss Marie Adolphi and by Miss Marian Collier at the Steinway Hall on

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ZARATHUSTRA.

two in Hamburg. In Hamburg the famous conductor Max Fiedler has promised to play the accompaniments.

LONDON NOTES.

Fritz Kreisler is having the same sensational success with the London public that he had in America, and the press here seems to be of the same opinion as the public. For instance, Vernon Blackburn in the *Pall Mall Gazette*, speaking of Kreisler's performance of the Mendelssohn Concerto at the last Richter concert, says:

"What, however, transfigured the proceedings of the evening out of all possible repetitive commonplace, was Herr Kreisler's extraordinary playing of the solo instrument in the Mendelssohn Concerto. Such an achievement as this, to our mind, at once places Herr Kreisler among the very few first rank violin players of today. In tone he is as true as steel, in sentiment he is deeply sincere, in accomplishment he is a magnificent technician, and he would be hard to match for the breadth of his ideas and the richness of his effects. His interpretation of this Mendelssohn Concerto amounted almost to a creation; nor was it less remarkable for its variety than for its 'incidental greatness,' which, in Patmore's beautiful phrase, 'charactered' his 'unconsidered ways.' It would be difficult to say which movement he played best, for at one moment you would be thinking that he could not possibly surpass the tenderness of the Andante, and immediately after he persuaded one that it was in sheer brilliance that he was to be found absolutely at his best; the only possible word of hypercriticism to be said is that he was not quite at that best until he had played some score of bars or so. It was gratifying to observe that the extremely numerous audience was very rightly enthusiastic over playing so magnificent as this. Let it be added that the orchestral playing of the concerto was extremely fine throughout; every shade of expression, every smallest beauty of phase, was brought out with perfect sweetness, and yet with perfect dignity, by the band, under Richter."

As the illness of Madame Nordica will prevent her giving the vocal recital at St. James' Hall, arranged by Mr. Schulz-Curtius, her place will be taken on the 12th inst. by Mme. Katharine Fisk. Madame Fisk, of whom many concertgoers here have a most pleasant recollection, is just passing through London on her way from America to the Continent; and thus, by a fortunate coincidence, is able to fill the place of her intimate friend Madame Nordica.

Heinrich Meyn, the well known baritone, is at present in Berlin. Mr. Meyn studied in London last May and June with Henschel. He and his wife then went to Norway for three weeks, and afterward to Bayreuth and Munich. After Munich Mr. and Mrs. Meyn visited the Austrian Tyrol and the Dolomites, and thence to Venice for the month of August. From Venice Mr. Meyn went to Paris, and studied daily for three weeks with Sbriglia, from whom he received valuable hints and great encouragement. During his fortnight's stay in Munich Mr. Meyn dined at the studio of the celebrated artist, Professor Hans von Bartels, with the Princess of Saxe-Meiningen (the aunt of the German Emperor), and after dinner the minister resident of Bavaria, the Excellency von Kraisheim played Mr. Meyn's accompaniments most artistically. Mr. Meyn also called on the Intendant Excellency von Perfall, who promised him an engagement with the Academy concert orchestra in February or March. When in London Mr. Meyn saw Arthur Nikisch, and Mr. Meyn is to sing for the eminent conductor on the Continent.

The Concert Direction Hermann Wolff has arranged six recitals for Mr. Meyn, two in Berlin, two in Leipzig, and

It is rumored that Madame Blauvelt will be heard in opera at Covent Garden next season.

Mme. Alice Esty intends visiting the United States in the autumn of 1903 for the purpose of singing in recital and oratorio.

Mrs. Katharine Fisk's Concert.

LONDON, November 17.—Few American singers have been made more welcome in England than Mrs. Katharine Fisk, and all I can say is that she comes much too seldom. I remember her debut in this country some ten years ago, and then the beautiful quality of her voice and her artistic method gave me the greatest satisfaction. She sang at the Norwich Festival, and it appeared as if there was a great future for her in England. But America had claims on her and she bade us an affectionate farewell. And now Mrs. Fisk has returned. I am told she is merely a bird of passage. More's the pity. Her concert at St. James Hall on Wednesday night attracted a representative audience of musical London, and it was pleasing to note that her voice is as beautifully produced and as captivating in quality as it was when she first came among us. Her selection of songs was wide and varied. She began with some pleasing examples of Transatlantic art and then showed her versatility in songs by Tschaiakowsky, Schubert, Brahms, and Saint-Saëns. Some violin solos were excellently rendered by Herr Otto Spamer.

B. W. F.

The Adelphi School of Musical Art.

DR. HENRY G. HANCHETT, director of the musical department of Adelphi College, Brooklyn, is pushing the work of that school, having recently added three teachers in the piano faculty. One of these is Mrs. S. B. Paine, formerly of Louisiana, who is one of Dr. Hanchett's most accomplished pupils. She is to take part in a faculty concert of the school on Thursday evening, December 4, invitations for which are now out, and she has already been heard in one of Dr. Hanchett's recitals. A studio musicale given by the school on Monday, November 17, attracted many parents and friends of the pupils, for when it is known that the pupils include such concert artists as Mrs. Paine and Mrs. Stuart Close it goes without saying that a studio musicale will be something of a treat. Seven pupils were heard on November 17, and two of them are now teaching in the school—Miss Grace Dodge and Miss Dayton, who showed themselves to be very promising young artists. Miss Dayton played Chaminade's "Spanish Caprice" and Liszt's "Eglogue," and Miss Dodge played part of Beethoven's Sonata in B flat, op. 22. At an early date the school will offer a song and piano recital by M. W. Bowman, tenor, and Dr. Hanchett, piano. Dr. Hanchett's course of recitals before the New York city Board of Education is bringing pupils to his Manhattan studio.

Tom Moore Lyrics.

MRS. ALBERTO DE VERASTEGUI, of 301 West Ninety-eighth street, gave an evening, November 15, devoted to the lyrics of Thomas Moore. Mrs. St. John Brenon read a very interesting essay on the life of Thomas Moore, which was followed by a song recital of the Moore melodies, rendered by Heinrich Meyn, tenor, in a most artistic and versatile manner. Miss Wiener officiated at the piano in her usual capable manner.

A COMPOSER'S CONCERT.

S. CAMILLO ENGEL, a local piano teacher, last Wednesday instituted a concert of his compositions at Mendelssohn Hall. These works were interpreted by Mrs. Lillian Pray, soprano; Emilio de Gogorza, baritone; Leopold Lichtenberg, violinist; Paolo Gallico, pianist, and Max Liebling, accompanist.

As a composer Mr. Engel reveals much seriousness of purpose, a decided talent for melody and considerable skill in harmonization. He has studied well the mechanics of music making, and uses his materials with cleverness and effect. It is as a song writer, however, that he seems most likely to achieve distinction. There were nine of these numbers on the program, and at least five, set to the words of Heine's exquisite "Lyrisches Intermezzo," possess merit far above the average. They deserve further early hearings. Mrs. Pray interpreted the Heine songs with a pleasant soprano voice and with marked musical intelligence. The baritone Mr. de Gogorza has a resonant organ, sympathetic and polished.

A "Ballade," for piano, is somewhat sombre in coloring, but interesting in melody and harmonization. "Valse Nobles" might well have been omitted. Mr. Gallico gave musical readings of these pieces. His tone was better than his technic. A "Romanza," for violin and piano, was played in very nervous fashion by Mr. Lichtenberg. Mr. Liebling accompanied with discretion.

WOMEN'S PHILHARMONIC SOCIETY.

THE piano department of the Women's Philharmonic Society gave a tea with music at the rooms of the society in Carnegie Hall, Tuesday afternoon, November 18. The members listened to a program contributed by two sopranos and a violinist. Mrs. Rollie Borden Low sang a number of the songs from Schumann's cycle, "Frauenlieben und Leben," with taste and sympathetic voice. Miss Harriet Thorburn sang French songs by Chaminade and Lacombe. Miss Leila A. Stanton performed violin pieces by Thomé and Bernard Sinzheimer, a resident of New York. Miss Madge McCalmont accompanied. A paper on "Greek Life of Today" was read by Mrs. Howard Freeman Doane.

The board of directors of the piano department for this season are: Miss Amy Fay, chairman; Miss M. F. Sinclair, first vice chairman; Miss J. E. Hard, second vice chairman; Mrs. G. Washbourne Smith, secretary; Mrs. C. C. Alden, treasurer; Mrs. E. P. Scholl, auditor; Mrs. K. Roberts, Miss A. E. Smith, Miss I. Simmons, Mrs. Orestes Cleveland, Mrs. G. W. Richardson, Miss G. Balch.

Rebecca Mackenzie's Engagements.

MISS REBECCA MACKENZIE, the soprano, successfully assisted Thomas Whitney Surratt at the lecture recital given before the Brooklyn Institute November 11. "Norse Music" was the theme. Miss Mackenzie gave some illustrations by singing seven Norwegian folk songs and ballads in the original Norse language, and the young singer surprised the large audience by her excellent pronunciation of the text.

November 13 Miss Mackenzie assisted Mr. Surratt at his lecture on "Hänsel and Gretel," given before the Public Library Association of New Rochelle. Already Miss Mackenzie has engagements booked for the month of January. She sings in Passaic, N. J., January 21; at Fitchburg, Mass., January 23; New Haven, Conn., January 26, and at a Burns memorial concert January 29. The Pittsfield (Mass.) Symphony Orchestra has re-engaged Miss Mackenzie for a second concert. February 13 Miss Mackenzie will sing the illustrations at a lecture on "Scottish Ballads," to be delivered before the Brooklyn Institute by the Rev. Louis Hoeck.



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THE ARTISTIC TEMPERAMENT.

By Albert Gerard-Thiers.



WHAT is temperament? We say in speaking of our friends or acquaintances, such a one is fitted by his temperament to hold this position in life, or this one has the artistic temperament. Now, psychologically speaking—in the nature of every human being, by influences of heredity, by accident of birth, by physical environment—certain traits become predominant; sufficiently so to mold and color the growing life of the individual. Quite naturally the mental and emotional natures grow and expand, till when the nature is sufficiently matured, with hardly a moment for reflection, the human being elects to fill such and such a position in life, for which through the years of his growth and development he has been unconsciously fitting himself. In other words the mental and emotional find their highest physical expression in the most strongly marked characteristics of the individual, or, more concisely, in his temperament.

It goes without saying that not all the complex organisms of human life are strongly defined. Not all are artists, poets, orators or with a bent toward the medical or legal profession. As there are myriads of leaves to make up the verdant greens of the forest, as there are innumerable shells and pebbles upon the seashore, so there are multitudes of human beings that make up the eager, busy, workaday crowd. Here and there we see a giant oak, a jutting crag, a flower so exquisite that we cannot pass it by without a sigh of delight, and so here and there in the great garden of life we have one worthy to be a leader of men, or one whose beautiful thoughts delight and educate us, or in other words we have among us a genius or one at least possessed of a commanding talent.

Do not suppose for a moment that I disparage the "workaday crowd," or would belittle its usefulness. It is the toiling, sweating millions that we must thank for the forward movement of civilization, for the position of the individual today. It is upon a road watered by the blood and tears of the working men and women, aye and of little children too, that the great juggernaut wheel of human progress passes. They live and toil and die, as the leaves pass in the forests; some in mines, some in factories, some stitching their lives away in dens where no pure air ever enters—that we may find life a little richer; may be able to attain a more exquisite blossoming. And one of the most exquisite of all the blossoms—the flower peerless and beautiful—is the artistic temperament.

Have you ever noticed the little moods and tenses which enlighten you as to the emotional nature of the infant, as to its growing mind? For a time it is a sealed book, its only physical expression is that of the animal. It eats and sleeps and cries when it feels discomfort. Then, as you bend over it, it looks at you intelligently. Thought seems somewhere in the depths of the great eyes gazing into yours—"thought and a soul"—but pinioned because denied expression. You receive little tokens of love and faith, little smiles, the pressure of chubby arms round your neck. All the prisoned soul can express as yet. Now, if cradled in your arms lies a child possessing unusual talent in any

given direction, say dramatic or musical, the outlets of expression are still barred by lack of experience, but a new factor comes upon the scene: somehow, somewhere, the little one has imbibed knowledge, for the child lips utter strange truths. The child can sing, or play or act intelligently and well. It betrays some hidden inner fire which permeates the whole of its existence. Still a child, teachable and eager for all the information you can give; it is often too your preceptor and you will do well to be guided by its words. Its knowledge is not of this earth. If we believe the doctrine of the transmigration of souls, we can say that some long passed genius is struggling once more toward the light. Struggling with clearer knowledge, more certain development because of the life history of long ago. But if we are not prepared to accept that theory we can only say in all reverence and faith—our child has instructors that we know not of. The whole delicate physical organization of the child is as some complex instrument swept by a mighty unseen hand. Oh the pity that in so many cases these examples of the divine gift to man are treated as so many avenues to gain, and the child life is crushed under the weight of burdens that only adult shoulders should carry! When such a child appears among us we should train and educate it. Once the soul has spoken, once the temperament is so marked we cannot fail to notice it, then let us give our best endeavors to the right development of mind and body that the soul of genius may not be prisoned by its surroundings, but able to shine through them, even as the light shown ever on the altar, before the Ark of the Covenant. The holy of holies is here! The divine afflatus, for it is no less—is here in a child's small frame and growing mind. Angel wings shadow him, angel hands guide him, this vessel of the Almighty!

In the case of many of the great musicians of the past the temperament betrayed itself at a very early age. The child Mozart is a striking case in point. The little fingers could hardly press the keys of the piano, the baby hand hardly be trusted with a pen, but the brain of the child teemed with strange fancies. In the child's soul blazed the fire of genius. He "held in his mind the music of wonderful melodies." It was an absolute necessity of his existence to give them expression. Mind and emotional powers united to make a willing instrument of the physical.

Mozart was happy in his surroundings, but often we see the divine gift treated with contempt, when prejudice and narrow minded bigotry—two of the devil's handiest tools—step in to distort and crush a gift of God. Then does the temperament rise superior to its environment and prove in its final triumph over many obstacles that he fights best who fights on the side of the Almighty.

The child Bach and also Handel were debarré from musical expression by every device the tyranny of narrow minds could devise. But mark the result—in the pale moonlight the boy Sebastian finds his way to the little despised spinet in the dusty attic, and straightway the gates of pearl open before him and the harmonies from heavenly worlds enfold him. So, too, with Handel; the boy was made of sturdy stuff and was a sturdy rebel against paternal authority until a powerful friend arose who forbade his father to cramp a growing soul.

The blindness of both these musicians in later years is an eloquent testimony to the hardships they endured while growing boys for art's sweet sake. Truly, as Michael

Angelo says, "genius is eternal patience," but, without the necessary temperament, eternal patience will never make a genius. Granted the artistic nature, it must, it will, break down every barrier and find its true expression. Can we think without a sigh of that deaf genius Beethoven, standing directing one of his greatest symphonies. At the conclusion the audience broke into frantic applause. He stood unmoved till one of the singers motioned to him to see what he could not hear—the enthusiasm roused by his genius. Alone with his art he stood. No sound had pierced his icebound solitude; yet, superior to its environment, his temperament conquered, and though he could not with his earthly ears hear them played, he still wrote the deathless harmonies which flooded his soul.

If a precious possession, the divine afflatus is also a dangerous one. The fire of genius too often burns its frail physical temple. The mighty soul overwhelms its tenement. It should be our duty to train well the physical; make of it a chalice fit to hold the divine gift. Otherwise mental and emotional will be cramped and the perfect physical expression will be denied them. Some expression they will have, but not the most complete. Only a perfect union produces a perfect fruit, and the trinity of the mental, the emotional and the physical should each be equal to each to produce the perfect expression which is the temperament.

Here training and human care step in to do their share. We say Heaven send us food and raiment, but we do not sit down in idleness waiting for the grain to grind itself and for the cotton to become a fabric. We say, a God-given genius, but we can bid that genius to develop. We can be God's instruments, and what better employment could we have?

Again, temperament is the strange power which sways the individual, making some soldiers, some philosophers, others poets and so on. We must not forget heredity, for each of us is a complex organism. Here some fair ancestress makes her sweet voice heard, there some robber baron or wandering knight speaks through us, saying, in no uncertain fashion: "Might is right," and we take off our coats and roll up our sleeves preparing to elucidate his doctrine.

If "heaven lies about us in our infancy," so also do many survivals of the past ages. And these survivals help to mold our lives; to mold them often in most unlovely fashion. But here the divine afflatus is a distinct aid, for with our ears filled with exquisite harmonies we hear but faintly the voices from a long dead past. "We needs must love the highest when we know it." Our humanity is so constituted, and this voice is the highest we can know until we reach the perfect life beyond.

The artistic temperament, a flame from the altar, burns away all dross, and the holder of this proud possession is of more than kingly birth. We reverence those born to command; when we look into eyes that gaze far beyond our ken; when we speak to one in whose ears deathless melodies are ringing. The spirit of the Lord rests upon such as these. They are fitted by their temperaments to absorb more of the Divine. Children all of us—surely these are elder and more favorite children, nearer to the great throbbing heart of the universe. Temperament is the co-ordination of the mental and emotional with the highest physical expression.

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NEW JERSEY'S MUSIC CENTRE.

EAST ORANGE, N. J., November 30, 1902.

VERY few people outside of Essex County, N. J., and the New York managers and music teachers realize the importance of the community known as the Oranges as a centre of musical cultivation and appreciation. Considering the close proximity of the metropolis, the amount of good music that is heard here is astonishing. Not alone do most of the world's greatest artists give recitals here but the work of the amateurs is of a superiority rarely equaled.

Among the society women who are accomplished pianists are Mrs. Chas. Hathaway and Mrs. Robert Hawkesworth, of East Orange, and Miss Edith Kingman, of South Orange. Excellent vocalists abound, some of them professionals, like Mrs. Louis Schaub, Mrs. Wayne Barnard Stowe and Miss Daisy Bennet. Miss Florence Stevens, who has appeared a number of times with the Kaltenborn Orchestra at the Circle Auditorium, is a young soprano who has been steadily advancing in public favor. Miss Stevens is not merely a singer, but a thoroughly trained musician, having studied the violin at the National Conservatory. She is also a pianist of ability. Mrs. Mabel Brownlie, soprano soloist of the fashionable Calvary M. E. Church, of East Orange, is one of the most fascinating of singers, and is almost as well known in New York and Brooklyn as in New Jersey. Excellent contraltos are Mrs. Edward F. Maher, of St. John's Roman Catholic Church, of Orange; Mrs. Jean Slee Starr, Miss Rita Jackson and Miss Mabel Brown, of the Arlington Avenue Presbyterian Church. J. Barnes Wells and John R. Bland are fine tenors, and Wm. Harper and Victor Brown are splendid basses. The artistic standing of our organists is unquestioned. We have Warren, formerly of Grace Church, New York, officiating at the Munn Avenue Church; Dinelli, First Presbyterian Church; Humiston, Trinity Congregational Church; Ronald Grant, John Brewer and others.

The Schumann String Quartette, though strictly speaking a Newark organization, is closely identified with Orange musical life, and the Gossweiler Trio dispenses high class chamber music. Our choral societies are of the best, and those who have attended the concerts of the Mendelssohn Union, of Orange, at Music Hall, directed by Arthur Mees, agree that that body of singers can easily hold its own in comparison with the Oratorio Society, of New York. The Musical Art Society, Arthur Woodruff director, is also a standard choral organization of female voices only, which is patronized by the wealthy social element. Andrew Carnegie attended one of its concerts last season, at which he addressed the audience in a speech in praise of the society's work. The Haydn Orchestra, composed entirely of amateurs, conducted by Mr. van Praag, is an established institution, giving three concerts annually, admission to which is by invitation. Among connoisseurs of music who contribute liberally to the cause are John Heald, of Llewellyn Park, West Orange; George Dixon, Ernest Napier and Mrs. Alexander King, of East Orange, and Mrs. Eppley, of Hutton Park.

The most important women's music club of the entire region is the Tuesday Musical, of East Orange, whose president is Mrs. Franklin Field, Jr. This club will give seven public concerts at Union Hall, Orange, in addition to its private meetings. Only members of high attainments are

allowed to appear at the public concerts. The club has several well known pianists, notably Mrs. A. Marie Merrick, Mrs. A. Gonzales Pierson, Mrs. Wm. Aitken, Miss Bessie Warren and Miss Laura Stucky. Miss Ruby Gerard Braun is the club's bright violinistic star; Miss Anna Jessen and Miss Hazel Todd are young violinists of promise, who frequently appear at the club musicales. The foremost singers are Mrs. Stowe, Mrs. Mason, Mrs. Raymond Smith, Miss Bennet, Miss Jackson, Miss Dealy, and its chorus is improving in quality under the able guidance of the new leader, Ronald Grant.

Several smaller clubs prefer to remain in conservative seclusion, but the powerful Woman's Club, of Orange, numbering 400 members, has this year introduced a music department in charge of Mrs. Charles Hathaway and Mrs. Robert Graham, which promises to promote the interests of music culture in the Oranges. CLARA A. KORN.

CLASSES IN SIGHT SINGING.

TUESDAY morning of this week Miss Eva B. Deming opened a sight singing class in her studio, 402 and 403 Carnegie Hall, and hereafter the class will meet every Tuesday and Friday morning, from 11 to 12 o'clock.

Miss Deming's work is meeting the needs of many students, as she teaches sight singing and choral music in the most practical and thorough way. Students learn to read all their music at sight without the aid of an instrument, and are thus prepared to do choir work. There is very little of this work done in America. Miss Deming has studied with the finest teachers in Boston, Chicago and Philadelphia, as well as those of Europe, and her knowledge of the most advanced methods has enabled her to arrange this work so that it leads the student on without any break from the elementary to the most advanced work. Miss Deming is not only a musician, but is specially gifted as a teacher, and is able to impart her knowledge in such a clear and logical way that many of her students have become proficient sight readers.

Advanced classes meet Monday and Thursday afternoons from 3 to 4, and from 4 to 5 o'clock, and Tuesday evenings from 8 until 9 o'clock. Children's class meets every Saturday morning from 10 to 11 o'clock.

Miss Deming receives pupils wishing to arrange for class and private lessons between 12 and 1 o'clock Mondays, Tuesdays, Thursdays and Fridays. Students of music have the privilege of visiting the classes upon applying to Miss Deming.

CAMPANARI IN SAVANNAH.

SAVANNAH, Ga., November 19, 1902.

THE Savannah Music Club opened the season last Friday night by giving an artist concert in the Lawton Memorial. Giuseppe Campanari was heard in a fine program of sixteen songs by Italian, French, German and English composers. Miss Emma E. Coburn gave the singer artistic support at the piano.

Mme. Lillian Blauvelt is announced for the next concert by the club, and Mme. Fannie Bloomfield-Zeisler has been engaged for the third concert in the spring. The club has sent out notices to musical people in the city, calling attention to the appearance of the German tenor Andreas Dippel at the Savannah Theatre next Monday.

CARL ORGAN RECITALS.

THE "Old First" Church was crowded Tuesday evening, November 18, the occasion being the second in the autumn series of organ recitals by William C. Carl. Men and women stood patiently outside in the vestibule and some remained in this uncomfortable position for an hour or more to hear the music. Miss Kathrin Hilke, solo soprano of St. Patrick's Cathedral, was the assisting vocalist. Mr. Carl played two new works and the remainder of the program was made up from numbers heard at his former concerts:

Sonata in the Style of Handel.....Wolstenholme
Vision in D flat, op. 64.....Bibl
Doric Toccata, in D minor.....J. S. Bach
Aria, Miriam's Song of Triumph.....Carl Reinecke
Miss Kathrin Hilke.
Idylle Piffaro (first time in America).....Ernest H. Smith
Scherzo Symphonique.....Georges Debat-Ponsan
Ave Maria (new).....William Henry Richmond
The Royal Banners.....Charles William Pearce
Aria, On Mighty Pens (Creation).....Josef Haydn
Miss Kathrin Hilke.
Final Alla Schumann.....Guilmant

Even a musician of Mr. Carl's eminence was curious regarding the "Idylle Piffaro," by Ernest H. Smith. Modern musical dictionaries describe the piffaro as a fife, but the instrument more closely resembles the old time oboe, still used in Italy and the Tyrol. Mr. Carl is fond of descriptive writing and he rarely fails to bring out the composer's ideas. He made the most of Mr. Smith's effective little composition. The new "Ave Maria," by Richmond, proved a charming number, played as it was in Carl's most finished style.

The Wolstenholme Sonata, with an allegri placed between two largos and a minuet as the closing movement, is a grand work, and it was grandly performed. The subdued Bibl piece, the Bach Toccata, the Scherzo by Debat-Ponsan, and "The Royal Banners," by Pearce, gave variety to the list. The Pearce composition is a dramatic fantasia written for the organ. The composer introduces with good purpose two ancient chorales, "Vexilla Regis Prodeunt," by St. Venantius Fortunatus, who lived in the sixth century, and the Palm Sunday Hymn, "All Glory, Laud and Honor," by Melchior Teschner, a seventeenth century composer. In arranging his programs Mr. Carl includes much that is of historical interest to the church and to the divine art.

Miss Hilke sang both of her arias with expression and the volume and beauty of voice expected of an artist of her standing.

Miss Lillian Carlsmith, the contralto, and Charles Schuetze, the harpist of the Philharmonic Orchestra, assisted Mr. Carl last evening, that being the third recital. Two more are to follow on December 2 and 9.

S. C. Bennett's Pupils.

AMONG the recent additions to S. C. Bennett's class of professional pupils is Miss Rose Marie Heilig, teacher of singing in the conservatory at San Antonio, Tex. Miss Heilig studied in Europe for several years and is a successful vocal teacher. Mrs. Byron Shear, recently connected with the Auditorium Conservatory at Chicago, is now in New York studying with Mr. Bennett. Mrs. Shear was a former pupil of Madame Marchesi.



RAOUL

PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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BUFFALO.

BUFFALO, N. Y., November 21, 1902.

AT present the musical season in this city offers many attractions. Operas, concerts, recitals, each has something to please individual taste. Two of our leading music firms give weekly recitals. In Robert Loud's hall there is sure to be a large audience to enjoy the playing of Albert C. Mayer, who evinces good taste in his performance of Liszt's Polonaise No. 2, Chopin's Ballade in G minor, Moszkowski's Caprice Espagnole, Wagner-Liszt "Pilgrims' Chorus," and other music equally good. Usually some bright young vocalist makes her debut at these recitals.

H. Tracey Balcom, farther uptown, has acquainted our citizens with the beauties of the Aeolian pipe organ and pianola. Aeolian Hall has a seating capacity of 300. It is always well filled with teachers, students and music lovers generally, who are glad to listen to such a program as this: Concert Overture, "Cockaigne" ("In London Town") Aeolian pipe organ; Pinsuti's "Queen of the Earth," sung by Fred Roginson, baritone, accompanied by the pipe organ; Etude in G minor, op. 67, No. 2, Moszkowski; Fifth Waltz Brillante, op. 119, Loeschorn; "On the Wings of Song," Mendelssohn-Liszt, pianola; Wedding March and Elfin Chorus (from "Midsummer Night's Dream"), Mendelssohn-Liszt, pianola; "Palm Branches," Faure, Mr. Roginson, accompanied by the pianola; overture, "Le Roi d'Ys," Lalo, Aeolian pipe organ. Messrs. Loud and Balcom are public spirited citizens who deserve the thanks of all for trying to educate people to a proper appreciation of the best composers.

It has been said that Buffalo is indifferent and lacks musical enthusiasm. If this be true how then is it possible for 200 music teachers to earn a comfortable income in our city? The fact that they do is proven, for artists from older musical centres are constantly coming to swell the ranks of the profession. Artists like the Czags, Theodore Salmon, Madame Blauw, Signor d'Anna, Mrs. Frances Humphrey, the latter long associated with Victor Capoul in New York. There are many others who are equally well known. If we were ever apathetic we have been awakened at last through the efforts of such musical people as F. C. M. Lautz, Hobart Weed, John Lund, Mr. Cornwell, Carl Adam, F. W. Riesberg, Joseph Mischka, J. de Zielinski, Mr. Hartieur, William J. Sheehan, Henry Marcus, Frank Davidson and Frederick Kraft, to say nothing of the great work accomplished by our fine organists and teachers of music whose name is legion.

Last week the opera of "Martha" was very acceptably given; the Misses Rennyon and Norwood singing on alternate nights the role of Lady Harriet Durham, Miss Du Fre personating Nancy, the waiting maid. Plunkett was acted and sung on alternate nights by Messrs. Goff and Paull; Lionel by d'Aubigne.

The many New York friends of Jaroslaw de Zielinski will be glad to hear of his recent successful recital, which partook also of the nature of a lecture, at Saginaw, Mich., under the auspices of the Euterpean Club. Mr. de Zielinski is a fine speaker and a brilliant musician, and this particular recital was noted for its masterly interpretation of Scandinavian, Polish and Russian composers.

The twentieth Pop concert, given by the Philharmonic Orchestra, John Lund conductor, was an unqualified success. Convention Hall was filled by a well pleased audience. The soloist was Mlle. de Lussan, always a favorite in

Buffalo. "Nobil Signore" ("Les Huguenots") was admirable, and one was reminded of Mme. Scalchi in her palmist days. Mlle. de Lussan was thoroughly en rapport with her enthusiastic listeners and responded graciously, even joyously, to the demand for encores. The latter were songs by Ronald and Alltison, and an English ballad. She was accompanied by Mr. Franconi on the piano.

The next Pop concert is announced for November 30. Raoul Pugno will be the soloist. The manager, Mr. Ehrich, announced that admission to all other concerts of the season would be 25 cents, all seats reserved. If this price brings out larger audiences, an extension will have to be added, for on this last occasion the immense auditorium was crowded to its utmost capacity.

On Sunday evening, at the Star Theatre, the Westminster Coronation Choir will give a concert under the direction of Edward Branscombe. This choir is said to excel in concerted singing. Their soloists are fast winning an international reputation.

Sousa and his band will be heard at the Teck Theatre on Sunday night, November 23. The soloists, Miss Estelle Liebling, soprano; Miss Grace Jenkins, violinist; Arthur Pryor, trombone.

Bizet's "Carmen" was given on Wednesday night and Friday night, and will be given at the matinee on Saturday. The title role was sung by Miss Marion Ivell.

"Mikado" will be the opera for the entire week beginning November 24. Much regret is felt because it will be the farewell week here of the Castle Square company.

The financial success of the Teck Theatre series of annual musicales seems assured, judging by the way the subscriptions are coming in, and this is due to the tact and executive ability of Miss Saidee Abell. The artists and dates are as follows: Mme. Schumann-Heink, December 2; Miss Helen Henschel and Miss Winifred Smith, January 6; Mr. and Mrs. Arnold Dolmetsch, the old fashioned players, on January 22; Frederic Lamond, February 23.

VIRGINIA KEENE.

Fletcher Music Method.

MISS MARGARET SCHWEIKER has joined the faculty of the Williamsport (Pa.) Conservatory of Music, and will be in charge of the musical kindergarten department. The method used is the Fletcher Simplex and Kindergarten, so widely known and in use in the largest and best conservatories in the world, and indorsed by the leading musicians and teachers, among them John Philip Sousa, G. W. Chadwick, director of the New England Conservatory; Signor Garcia, Dr. William Mason and scores of others.

The Fletcher method is the oldest and the original method of musical kindergarten, and Miss Schweiker holds a full diploma from the Fletcher School in New York, having taken the full course under Miss Fletcher personally, and is fully prepared to take complete charge of this work.

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A CRY FROM ST. LOUIS.

ST. LOUIS, November 21, 1902.

WANTED—A philanthropic manager who will play a few musical attractions in St. Louis this season.

The rust on the hinges of the doors of our new music building, the Odeon, is so thick that it is dangerous to open them. The bottom is nearly worn out of the office chair, and the stenographer's fingers have acquired chronic rheumatism. A few bursted bubbles, a few blasted hopes, a few false alarms, and the story of the St. Louis musical season up to date is told. Will some philanthropic manager please come to the rescue with a few musical attractions.

It was announced that Mascagni would be here this month with his opera company, and great interest was manifested not only to see the composer, but to hear the "Cavalleria Rusticana" as he would interpret it, and also to hear "Iris." St. Louis is essentially an opera town, and no other musical enterprise has made the financial success attained by the Castle Square Opera Company during its two seasons at Music Hall. If some enterprising New York manager or capitalist would come to St. Louis at this time and build on Grand avenue a hotel or office building, comprising a theatre, and put in a first class opera company, he could pay for his building by the end of the World's Fair in 1904.

A year ago the writer prepared a plan for such a building, and submitted it to some capitalists here, but they had other irons in the fire, and nothing came of the proposition. It is strange that nearly all the building being done to care for the World's Fair crowds is backed by outside capital and promoted by non-residents of St. Louis. This suggestion regarding the hotel and theatre is not addressed to a philanthropic manager, but to a business man who wants to make some money.

There is considerable feeling here regarding the Mascagni episode, and particularly concerning the probable effect upon European opinion and prejudice regarding this country. Without doubt Mascagni's representation to his countrymen and to all Europe will be to the effect that he has been misused.

Brother Innes, of trombone and brass band fame, was announced to appear and break the monotony of silence, but his name has been taken down and no other substituted. A few weeks ago it looked as though Duss would visit St. Louis, but he seems either to be forgotten or to have forgotten.

The Choral-Symphony Society will dash into the arena with its first subscription concert Thursday evening, November 27. Rehearsals for this concert have not yet begun, but they probably will this month. There was a strike for higher wages on the part of the members of the orchestra, with just what effect it is difficult to say. This much has leaked out—that the personnel of the orchestra is not quite what was expected by the conductor. Mrs. John T. Davis, who is chairman of the program and soloists' committee, and has been the actual manager of the society, has concluded her labors and started for a tour of the world. Mrs. James L. Blair, president of the Morning Choral Club, organizer and promoter of a number of vocal classes for the musical education of young ladies and president of the board of lady managers of the World's Fair, is now acting chairman.

The article published recently in THE MUSICAL COURIER on the St. Louis Church Choir Trust stirred up an amount of enthusiasm that was decidedly pleasant to witness. The

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other musical papers throughout the country, which had representatives in St. Louis, took up the matter without in any way mentioning THE MUSICAL COURIER, and aired the proposition according to their meagre knowledge of the subject. Even the daily papers saw fit to devote several columns to it, but strangely forgot to credit THE MUSICAL COURIER with being their source of information. However, the trust is very quiet, has made many explanations and apologies and probably will keep quiet as long as it knows the eyes of the greatest musical paper in the world are on it.

PUGNO WINS MORE PRAISE.

THE appended extracts are from local criticisms on Pugno's first recital in Mendelssohn Hall:

It was not so much a pianist's program as a musician's and a music lover's that Raoul Pugno presented yesterday afternoon at his first recital in Mendelssohn Hall. He was rewarded for it by the keen enjoyment of a large audience. There are not many pianists who will play Bach's music in these days as Bach wrote it, and without brass ornaments provided by Liszt to make it "pianistic." M. Pugno dared to do it yesterday; and the F minor Prelude and Fugue from the second book of the "Well Tempered Clavichord" and the three movements of the Italian Concerto were a delightful part of the program, whether they were "pianistic" or not. He played them beautifully, poetically, with a spirit of romance, as they should be played, and with the structure of the fugue clearly but not obtrusively displayed. There are strange contrasts in his playing—beautiful tone color, exquisite voicing of themes, a fine cantabile and passages of the utmost poise and balance. Schumann's "Faschingsschwank aus Wien," of which he played the whole, was one of his most excellent achievements. M. Pugno played the C sharp minor Sonata of Beethoven in a truly poetic vein. His last numbers consisted of two Chopin pieces, two pieces of his own, a tripe by Grieg and Liszt's Thirteenth Hungarian Rhapsody. It was a delightful program, and, on the whole, a performance that engaged the attention and imparted pleasure throughout. M. Pugno is a pianist whose unconventional ideas and musical style are for the edification of those who love good piano playing.—New York Times.

Raoul Pugno, the distinguished French pianist, having given the customary orchestral concert recently at Carnegie Hall, came forward yesterday afternoon at Mendelssohn Hall with his first recital. He was honored by the attendance of an audience which filled the room and which testified by appreciative applause to its enjoyment. It was an audience in which musicians mingled with amateurs and paid their respects to one of the most interesting exponents of their art. It was an invigorating recital. The principal numbers were music of the most spirited kind. Such music is admirably suited to Mr. Pugno's temperament and technique.

He began yesterday with the F minor Prelude and Fugue of Bach, which he played with clearness and fluency. It was a sort of warming up performance, and neither the technical apparatus nor the inner man had yet been set in full vibration. When he came to the next number, Bach's Italian Concerto, he was in distinctly better form.

Beethoven's Sonata, op. 27, was his next number, and here he let free the treasures of his tonal palette. He read the composition with profound sympathy, and, certainly so far as the final movement was concerned, in a pure Beethoven style. The fine adjustment of relations, so necessary to classic playing, was not disturbed, but there was a vigorous, aggressive passion, such as Beethoven himself was wont to display at the piano.

Next came excerpts from Schumann's "Phantasiesstücke," Nos. 1, 4 and 8; "Des Abends," "Grillen" and "Ende vom Lied." Here the pianist seemed to be still more in his element, for he played with superb abandon, great variety of expression and profound sympathy. Especially in the second number selected was he at home. He played it in a manner to leave little to be desired. In Schumann's "Faschingsschwank," which followed, he again showed himself to be a lover of the most subtle of all German composers for the piano. He poured into his performance a wealth of vitality, coupled with clear understanding. He slighted nothing and he demonstrated that Schumann's difficult rhythms had their own significance.

Other numbers on the list were a nocturne and a waltz of Chopin, two of those sweet little things of the pianist's own compositions which always delight the ladies; Grieg's "Au Printemps" and a rhapsody by Liszt. Enough has been said, however, to convince the music lover that a recital by Mr. Pugno is an entertainment worthy of attention.—New York Sun.

THE JEWELL-HOSEA RECITAL.

FASHIONABLE people and music lovers in large numbers assembled in Knabe Hall last Thursday night for the joint recital given by Miss Anna Jewell, pianist, and Robert Hosea, baritone. Both artists reside in New York, and as a paying audience heard their concert, it speaks well for the musical quality and manage-



ROBERT HOSEA.

ment of the event. The list of compositions on the program belong to the class that interest in advance:

Sonata, B flat minor, op. 35.....	Chopin
Miss Anna Jewell,	
Im wunderschönen Monat Mai.....	Schumann
Aus meinen Thränen spreissen.....	Schumann
Die Rose, die Lilie.....	Schumann
Wenn ich in deine Augen seh.....	Schumann
Ich grolle nicht.....	Schumann
Robert Hosea,	
March Wind.....	MacDowell
Frühlingsrauschen.....	Sinding
Miss Jewell,	
Hark, Hark, the Lark!.....	Schubert
Mavourneen.....	M. L. Lang
Had a Horse.....	Korbay
Robert Hosea,	
F minor Etude.....	Chopin
Revolutionary Etude.....	Chopin
Concert Etude.....	Martucci
Miss Jewell,	

The Chopin Sonata in B flat minor is one that pianists playing in New York have neglected of late, and therefore it was a great pleasure to hear it once more. Miss Jewell is a performer of marked individuality and temperament. In the "Funeral March" she produced thrilling effects. The Presto she took at a rapid gait, but that is what tradition demands. The MacDowell and Sinding numbers gave students something to think about, for Miss Jewell played them delightfully, and followed these favorite pieces with the Rubinstein Barcarolle in G minor. Her reading of the Chopin studies was without affectation. The Martucci Etude she played brilliantly. Recalled several times, Miss Jewell gave a stirring performance of Liszt's "Second Hungarian Rhapsody."

Mr. Hosea is a young singer who shows marked improvement in voice and style. When an American artist can sing the Schumann "Dichter" lieder as Mr. Hosea sang them, he need not hesitate about pressing forward. The

baritone changed the order of the second group of songs by singing the second first, and the first second. The poem for Schubert's "Hark, Hark, the Lark," is by Shakespeare, and Mr. Hosea did right to sing the song in English. The resonant, manly quality of his voice rang out true in the "Hungarian Folk Song," by Korbay. Mr. Hosea added as an extra number, "Quaff of Purple Wine," an old English song.

Joseph Pizzarello played Mr. Hosea's accompaniments musically and very sympathetically.

Mr. Hosea was the soloist at a concert last week given by the Choral Club, of Troy, N. Y., and the following criticism refers to his successful appearance on that occasion:

Robert Hosea, baritone, was the soloist. Mr. Hosea, who is no stranger to the Trojan audience, brought a fine artistic equipment to the performance of the task given him. He is a singer with an agreeable, flexible and extensive voice to begin with and has what is more necessary, intelligence and feeling. His style has refinement, and there is much to commend, to enjoy and to be grateful for in his phrasing and clarity of verbal utterance. Mr. Hosea sang a group of Schumann songs first and was well received. In response to a recall he sang an old English Drinking Song. He appeared to grow in favor, and upon his next appearance gave M. R. Lang's "Mavourneen," Schubert's "Hark, Hark, the Lark!" and Korbay's "Had a Horse." He was called forth for an additional number and made his best impression upon the auditory by an artistic rendering of "Danny Deever."—Troy Record, November 20.

TRABADELO IN PARIS.

IN the Paris papers we see that Mr. de Trabadelo, the celebrated professor of singing, has given a big musicale to inaugurate the reprise of his lessons and his musical receptions this winter. The soirée was a great event, and all the interpreters of the program, among whom were several pupils of the maestro, had extraordinary success.

Mr. de Trabadelo's delightful tenore robusto voice was heard in the "Prize Song" of "The Meistersinger," "Salut demeure" ("Faust") and the Ballata of "Rigoletto." In the rendering of these songs the extraordinary ease with which the great artist passes from fortissimo to pianissimo was greatly admired, and this quality, which is quite a special one of Mr. de Trabadelo's, enables him to make the remarkable interpretative effects which so impress the audience.

Mr. de Trabadelo has been much congratulated on the great success of his pupil, the young and already famous American, Miss Geraldine Farrar, who has just started her second season at the Berlin Opera; and also for the success of Miss Mary Garden, who holds the first place at the Paris Opéra Comique, and who is also a former pupil of Mr. de Trabadelo's.

At the present time Mr. de Trabadelo is very busy, because in addition to his ordinary lessons he is coaching some pupils who are about to make their débuts.

MENDELSSOHN TRIO CLUB.

MENDELSSOHN'S Trio in C minor will be played as the opening number at the second concert by the Mendelssohn Trio Club, of New York, to be given at the Hotel Majestic, Monday afternoon, December 1. The Trio in F major by Bargiel will also be performed, and for the middle number of the program the pianist and cellist of the club, Messrs. Spross and Sörin will perform two movements of Nicode's Sonata for piano and 'cello. The vocalist of the concert, Albert Quesnel, tenor, will sing songs by Fontenailles, Tschakowsky, Arthur Goring Thomas and George W. Chadwick.



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VOCAL ART IN GERMANY AND ITALY.

By Anna Lankow.

FROM the fine Munich Wagner performances at the Prinz Regenten Theater my charming companion, Miss Pauline French, and myself went to my native town, Bonn a-Rhine. We first visited the birthplace of Beethoven in the Bonngasse. This noble institution is too well known to speak about. Of late, however, it has become more of a place to glorify the waning violinist Joachim than the great tone hero himself. Well, time will change that again.

We visited the new Cologne City Theatre, embellished with fine paintings by Sacha Schneider, to hear a performance of Smetana's "Bartered Bride." Director Julius Hofmann, who has the fame of being one of the best theatre directors, does everything to satisfy his public. The orchestra is under fine conductorship and the chorus fairly well, but somewhat small. The soloists might stand as examples in artistic value to any other stock company we heard—earnest in endeavor, but weak in the capacity of vocal art. The music of "The Bartered Bride" is sunshiny, of national color, yet a little too many scales in thirds and sixths for my taste.

In Leipzig I called on the publishers, Breitkopf & Härtel, and received a great impression of that enormous establishment, which is, in the musical line, the greatest in the world, producing everything pertaining to printing music.

In Leipzig we heard Mozart's "Belmonte and Constantze," with a passable Constantze, a gay Blondchen, a painstaking Belmonte and an Osniere without the necessary depth of voice. In Frankfurt and Mainz "Tannhäuser" was given.

In Berlin I called on the different agents to introduce to them Andreas Schneider, baritone; S. P. Veron, basso, and for the future Miss Pauline French; also telling them of the coming artists in my studio. Miss French, when finished vocally and equipped with at least twelve roles in German, has the opportunity to enter the stock company of any of five opera houses, three of which are court operas. For Mrs. Beatrice Flint I have secured the engagement as coloratura singer for the Royal Opera House in Stuttgart. Her debut takes place as soon as her repertory of twelve roles is finished—Marie, in "The Daughter of the Regiment"; Marcelline, in "Fidelio," and Aennchen, in "Die Freischütz," being demanded as first roles. If Andreas Schneider and S. P. Veron had had their dozen or more parts in German instead of in English they would have been engaged in Munich, Cologne, Stuttgart, Wiesbaden and Dresden, whereas now they will have guest appearances only in opera and concert. In Berlin I introduced them at a great social function at the home of my father-in-law, Prof. Ludwig Pietsch, to the most illustrious in the world of music, literature and art. They created a furore, and men of artistic fame like Friedrich Gernsheim, Siegfried Ochs, Otto Floersheim and C. A. Bratter predicted brilliant careers. We also spent a delightful evening with Otto Floersheim and his charming bride in their beautiful new home, where is also now the Berlin headquarters of THE MUSICAL COURIER.

At the Royal Opera we heard "Faust" with Krauss in

the title role and Geraldine Farrar, who substituted for Mme. Nuovina, as Marguerite. Krauss has become more noble in voice color, when he does not sing too open, and more artistic in phrasing and delivery, but he has yet to learn to blend his height with his medium. Miss Farrar was a positive disappointment. Her appearance is very pleasing, almost childlike, but her acting amateurish—painfully so. Her voice is warm in the medium, very labored in the high range and absolutely inadequate for any climax, and much too small for a big house. Thus she fell flat in the church scene and finale, the recipient of the honors of the evening being Krauss alone. Of the Mephisto the less said the better.

A performance of Mozart's "Figaro's Hochzeit," which I also saw five years ago with almost the same cast, minus five years age and voice, was quite dull. In amount of age and disagreeableness of voice Frau Herzog was a real "star" and all her usefulness cannot make up for the displeasure she causes one. So I really have to agree to what one whispers in Berlin, what one speaks aloud in German music centres, that in Berlin opera is poor and needs new talent in abundance if it is to retain its fame and noble rank.

While in Berlin I received from Director Engel, in Strassbourg, an invitation to witness Charpentier's "Luise" and "The Troubadour," hastened in the schedule of the repertory in my honor, because my pupil, Miss Martha Hofacker was to sing "Lenora." Of course I accepted the invitation. Of Charpentier's "Luise" I can say that it is not lacking in individual invention, although in earnest moments it reminds one all the time of Wagner, and in gay ones he uses French folksongs, which are thrilling in their rhythmical piquancy. I would have wished him though another reading than that of Capellmeister Otto Lohse, which abounded in *ff.* or *pp.* only. In the *ff.* no singer could be heard, and in the *pp.* one was aware how they had strained themselves during the *ff.* of the orchestra.

The "Troubadour" gave me a real surprise in the wonderful improvement my young artist, Miss Martha Hofacker, has made in every way. The voice has grown in warmth, richness of coloring and dramatic intensity. Her acting has become convincing and sure. The critics all wondered at her vocal skill in the coloratura work, having a dramatic voice. I wish many of my pupils could be under the artistic guidance of a man of Director Engel's value, and under the refined musical influence of Capellmeister Fried, well known in New York. He had the orchestra actually breathe and sing with the singers; quite a difference from the Lohse orchestra noise. Mr. Schlitzer was a competent Manrico. All this singer does seems to be in an artistic spirit.

We also heard at Strassburg Dr. Hans Huber's magnificent Böcklin Sinfonie, under Stockhausen. This work abounds in beautiful themes and wonderful orchestral effects. It is to be hoped that our American conductors will have it in their programs; also his chamber music is of original invention and fine workmanship.

The next stop was Pallauza, Lago Maggiore, where I met my cousin, Johanna Klinckerfuss, at the home of the wonderfully gifted couple, the Marquis and Marchesa della Valle de Casanova; he a pianist, a pupil of Liszt, and poet, and she a noted artist. My cousin, who is court pianist to the King of Württemberg, was a favorite pupil of Liszt, and in the last years has devoted her playing to gather a fund

for a Liszt bust, to be placed in the park in Stuttgart. This bust, under work at Rome, will be unveiled next spring. She tells me Felix Weingartner and his orchestra are to come to the United States next February.

Two days later we were in Venice, where I visited my friend the Princess Carolath Hatzfeldt, the most beautiful woman at the Court of Emperor William I. In the Teatro Malibran we heard a howled performance of "Trovatore," and although the conductor had a closed score, the instruments did not come in at the right moment. The women all sang to middle C in chest voice. They sang to the gallery, which shouted vociferously "Bis bis," and I chimed in with great fun.

There was no music to be heard in Rome during our stay, so we spent all our time enjoying the wonderful treasures of antique and modern Rome, shown us with really scientific knowledge by my artist pupil Eladio Chaó. Mr. Chaó has just been decorated for his singing in Madrid. He is studying repertory in Italian, and is bound to make a career by force of musical talent, taste and temperament.

The last station was Naples. Here they opened the season with "Fedora," by Umberto Giordano. This opera has a sinfonic character with tremendous climaxes, which the singers have to finish more by histrionic ability than by singing. However, it contains fine chances for singing short songs. Giordano seems to me more individual and original than Charpentier. The singers were better than in Venice, but none of them of real importance.

If I am now asked, "How was the singing standard over there?" I can only say, "Very bad, much more so than I could have believed from hearsay or critics, and in Italy much worse than in Germany." The cause of this is that not enough time is devoted to real mechanical study of vocal art by reasonable systematic methods.

Everywhere in Germany tone is sacrificed to the word. One must not forget that vocal art consists of two elements, tone and word, and before one has acquired the ability to combine the two in any tempo there exists no perfect vocal art. In Italy they do the opposite. They sacrifice the word for noise. I shall not wonder at all if in five years from now all American singers studying for grand opera in my studio will fill some of the best places in European opera houses.

They must wake up abroad to the understanding that there is something methodically wrong with their voices. I hope so for their own sake, for in Germany art is sacred and one of the greatest factors in educating the people.

ANNA LANKOW.

Federation of Musical Clubs.

ROCHESTER, November 19, 1902.

THE semi-annual meeting of the National Federation of Musical Clubs was held here yesterday and today. Mrs. J. H. Webster, the president, occupied the chair at all the sessions. Many interesting and encouraging reports were read, and these showed the growth of the Federation and the musical spirit. New clubs are being admitted, and the benefits of the Federation are coming more and more to be recognized.

The local board for the biennial festival and convention, to be held in Rochester next May, met Wednesday afternoon with the board of directors, and plans for that meeting were discussed.

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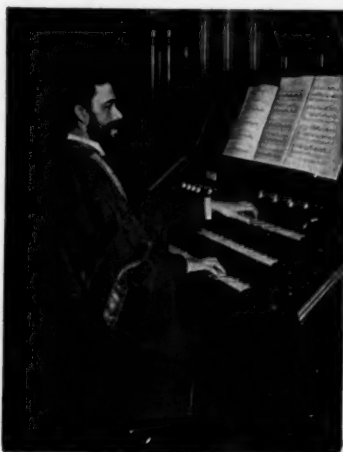
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VERDIANA.

THE first instrument that Verdi practiced on was an old spinet which his father bought from a priest. It still exists in the villa of Sant' Agata. The weak hammers and the quills soon gave way under the boy's finger studies, and he might have been compelled to drop his exercises had not a good workman from Busetto come to his aid. There is to be read in the interior of the old bit of furniture the inscription:

By me, Stefano Cavaletti, these hammers were renewed and covered with leather. I also added a new pedal. I did all this for nothing, but I saw the talent which the little Giuseppe Verdi possessed to learn to play the instrument. This is quite enough to satisfy me completely. In the year of our Lord 1821.

The good workman had better judgment than the director of the Milan Conservatory who turned Verdi back from the examination because he had no musical talent.

"La Traviata," like Rossini's "Barber of Seville," Bellini's "Norma," and some other works, made a great fiasco at its first performance at Venice in 1835. The last act especially created loud laughter. The trouble was in the performers. Violetta was represented by Signora Donabelli, a lady of enormous circumference who seemed to be suffering from anything rather than galloping consumption. The Alfredo had a bad cold, the Germont declared his part was unimportant and played it as carelessly as he could. Moreover, the costume was that of the time. The black coats in the ball scene provoked merriment, and when a very absurd doctor announced that the vigorous Violetta could only live a few hours the laughter was unrestrained.

When "Rigoletto" was given for the first time in 1851 at Venice, the tenor who played the Duke noticed that a solo had been omitted from his part. "There is a bit wanting," he said to Verdi. "Time enough, I'll give it you," was the answer. Day after day the same conversation took place. At last on the night of the final rehearsal, Verdi gave the tenor a bit of paper. It was "La Donna e Mobile," with the words, "There now, give me your word of honor that you will neither sing nor whistle this song at home; in a word, you must not let any human being hear it."

Verdi knew it was a catchy air, and knew, how easily his countrymen could pick it up, and was afraid that it should be heard before the opening night. All the performers were sworn to keep it dark, and the secret was kept. It was received with astounded applause, and everybody on leaving the theatre was humming it or whistling it.

Verdi was a great friend of the painter Morelli, and used to say, "Ah! if notes were only colors! How glad would I be to see my scenes painted by you before I set them to music." He consulted him about the costumes for "Otello," but was not at all satisfied with the painter's ideas. He wrote to him: "Iago must be dressed in black because he is black souled, I can grant, but I do not know why you should dress Otello as a Venetian. I know the

general was a Venetian named Giacomo Moro, but from the instant William Shakespeare made the mistake of making a Moor out of Moro, we must follow Mr. William. To dress Otello as a Turk would not do, but why not dress him as a Nubian nigger? But to return to Iago's figure and type, a serious matter. You would like to have a small figure, undeveloped limbs; one of those figures in which we see at once cunning and malice. Well, if you think so, so be it. But if I, as an actor, were impersonating Iago, I should prefer a thin, tall figure, a face with thin lips, small apelike eyes, close together; a high, retreating forehead; I should make him a kind of careless, indifferent fellow, saying things good and bad, and acting as if I did not reflect on what I said. I would make him a man who if anyone said, 'What you say is infamous,' would quietly reply, 'Indeed! I did not mean it. Do not speak any more about it.' Such a figure can deceive everybody, even to a certain extent a woman. A little, malicious figure excites general suspicion and deceives no one. Amen."

Arrigo Boito, after the success of "Cavalleria Rusticana," induced him to listen to the score. At the end of the third scene Verdi interrupted his friend with the words, "Enough—enough, my friend, I understand it all."

Another "Rigoletto" story. When everybody was humming or whistling "La donna e Mobile," Piavo, who wrote the text, met an old sweetheart and began to hum the words:

La donna e Mobile
Qual fum' al vento,

To which she replied:

E Piavo e un asino
Che val per cento

That is "Here's an ass as big as a hundred."

People's Symphony Concerts.

THE plan of the promoters of the People's Symphony Concerts at Cooper Union during this season is to secure a different conductor for each of the five concerts. Hermann Hans Wetzler will conduct the orchestra at the first concert on Tuesday evening, December 9, when a program of important orchestral compositions will be offered by an organization of fifty carefully selected performers. Solo assistance will be given by distinguished artists. The sale of subscription and single tickets will open shortly at Ditson's and at Cooper Union, and announcement of the opening of the sale will be made.

A slight change has been decided upon in the rates of admission for this season, the result of which will be to increase the number of low priced seats, in order to provide larger accommodations in the hall for those for whose educational benefit the concerts are designed, and at the same time add somewhat to the financial income. The whole enterprise is sustained by a fund subscribed by wealthy and public spirited citizens, and the financial returns from the concerts form only a small part in meeting the expenses. The prices have therefore been arranged as follows: Single admission, 10, 30, 40 and 50 cents; subscription tickets for the entire series of five concerts, 25, 75 cents, \$1.50 and \$2.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, MINN., November 19, 1908.

THE next regular meeting of the Ladies' Thursday Musicales will be held at the Unitarian Church Thursday morning, November 20. The composers represented will be Mendelssohn, Bizet and Raff. The program is as follows: Two pianos, March, "Leonore," by Raff, Miss Margaret Drew and Mrs. Charles Donnelly, Miss Frances Janny and Miss Anna Werna; song by Miss Albert Fisher, "Frühlingslied"; piano numbers by Miss Agnes Griswold; song, "Be Still" (Raff), Mrs. Parthenia De Witt; the trio "Farewell" (Mendelssohn), Mrs. Charles M. Lane, Mrs. B. H. Rose, Mrs. T. W. Russell; song, "Flower Song" ("Carmen," Bizet), Owen T. Morris; piano, "Capriccio Brillant," op. 22 (Mendelssohn), Miss Helga Olson; orchestra parts at second piano by Mrs. Edgar Runyan.

The recital given Saturday evening at the First Baptist Church, under the auspices of the Ladies' Thursday Musicales, by Joseph Baernstein and Sara Anderson, was a delightful event. The program was very interesting, including songs in German, French and English. Miss Anderson sang with great artistic skill and musical taste. She was obliged to respond to an encore as well as many recalls during the evening. Mr. Baernstein sings with great ease and spontaneity, and has a remarkable voice of great volume and range. His musical temperament was noticeable in all of his songs, as he sang them with great clearness. Mr. Oberhoffer, as accompanist, was in sympathetic spirit with the singers, and the artists publicly accorded him the appreciation he deserved. Palms and flowers brightened the church, and the recital was an artistic treat.

A large audience gathered at the Exposition Friday evening for the concert given by the Wennerberg Memorial Chorus in honor of Gunner Wennerberg. The program of twelve numbers was opened by the playing of the "William Tell" Overture, by Appleton's Orchestra of twenty-five pieces. The orchestra contains a number of excellent players. There was a number of compositions given by the large chorus under the direction of Hjalmar Nilsson. The best choral of the evening was done by the Orpheus Singing Society, under the direction of Charles Swensen, the selection being "Linnean," by Wilberg. The solo, by Knute Ekman, was very good. The soloists of the evening were Mme. Ragna Linné, soprano, and Joel Mossberg, baritone. Madame Linné has a sweet, operatic, soprano voice, and is especially effective in coloratura. Mr. Mossberg has a fine baritone voice of extended compass. He sang the Toreador Song as an encore, and the program closed with the audience singing "America." C. H. SAVAGE.

Arthur Whiting.

ARTHUR WHITING gave his song cycle, "Floriana," at the Misses Masters' School, Dobbs Ferry-on-the-Hudson, on Thursday, the 13th, and a recital of his own compositions, including "Floriana," at Vassar College, on Friday, the 21st.

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HOCHMAN IN BROOKLYN.

APPENDED are extracts of criticisms on Arthur Hochman's playing in Brooklyn last week:

Arthur Hochman, who has been heard with pleasure many times in Brooklyn, played a piano concerto in E flat, by Liszt, accompanied by the New York Symphony Orchestra, which was conducted by Rudolph Bullerjahn, recently from Europe. Mr. Hochman was in a happy mood, apparently; his playing was crisp and clear, and a fine interpretation of the composer, and Mr. Bullerjahn, too, held the instrumentalists down to their work, a task he was not able to accomplish in some of the other numbers, though he is energetic, scholarly and entirely capable as a leader, as shown by his conducting throughout without a score. Hochman did especially good work in rapid passages and it would seem that his improvement lies markedly in the line of tenderness and speed with lucidity of style, and he once needed the tenderness badly enough. In this new style of his he played admirably an Arabesque by Schumann, and followed with a Theme and Variations by Tchaikowsky. This was unfortunate. Though the theme was rather attractive, the variations were just showy. Being written by the famous composer they were worth hearing, for sake of the fine writing.—Brooklyn Eagle.

Although the idea of Mr. Hochman's appearance at this concert was probably an afterthought, and he was probably "worked in" as an extra attraction, his playing was nevertheless the artistic feature of the evening, although it would have shone to better advantage against a less varied program. His playing of the Liszt E flat Concerto had unquestionably the mark of virtuosity and was a splendid bit of work. And hardly less meritorious in executive excellence was his interpretation of a Schumann Arabesque and Theme and Variations by Tchaikowsky. He has the gift of touch and a fine technical equipment. Last night's exhibition indicated that since his public debut in Brooklyn in December last he has been progressing along the line of legitimate artistic development.—Brooklyn Daily Times.

Arthur Hochman, the young pianist, who received very high praise here last season, was awarded still greater honors last evening, and he deserved all of them.

His playing is clearly cut, and technically fine, and he has the assurance of the master artist, with a keen perception of values. Liszt's Concerto in E flat, with orchestral accompaniment, was his principal number, while beside an encore, which he gave in response to repeated applause, he played Schumann's Arabesque and a Theme and Variations by Tchaikowsky, all of which pointed the way to virtuosity, which comes to genius with the greater experience of time.—Brooklyn Citizen.

Arthur Hochman, a young pianist, who will be favorably remembered by musical people as a newcomer of last year, made his first appearance of the season at this concert, playing the Liszt E flat Concerto, a Schumann Arabesque and a theme with interminable variations by Tchaikowsky.—The Standard Union.

The reputation that preceded this pianist was perfectly justified, and he had the same triumph which was given to him at the end of last season in Manhattan. In the E flat major Concerto of Liszt he had opportunity to show all his great ability. His technic is of the highest rank. The delivery was equally masterly, and no hard tone disturbed the thoroughly artistic execution. It was clear that the virtuoso, with his thoroughly admirable training, does not forget to penetrate into the inmost nature of the compositions of Chopin, Schubert, Liszt and other prominent composers, and to interpret them in a fashion that these great tone writers would have desired. The powerful performances of the virtuoso found acknowledgment in stormy applause.—Freie Presse.

MORE PHILADELPHIA OPINIONS.—Additional opinions of Hochman's appearances in Philadelphia two weeks ago follow:

An interesting feature of the concert was its introduction to Philadelphia of a new pianist in the person of Arthur Hochman, who, although he came almost unheralded, proved to be a thoroughly well equipped and fascinating artist. He was to have played a concerto in C sharp minor, by Xaver Scharwenka, but as the score had not arrived he substituted Schumann's Arabesque, Variations on a Theme by Tchaikowsky and the Sixth Rhapsody of Liszt. In his performance of these numbers he displayed so much brilliancy of execution, beauty of tone, grace of method and eloquence of emotion that the surprised and delighted audience insisted on an encore,

in granting which he played a lovely little melody by Brahms. Mr. Hochman made a very great success and the desire was general that an opportunity might be furnished for hearing him again.—Philadelphia Inquirer.

Arthur Hochman, pianist, was the principal soloist. He was to have played a concerto by Scharwenka, but, it was announced, the parts had been lost or mislaid in transit, and therefore he would play compositions by Schumann, Tchaikowsky and Liszt.

In these selections the young man displayed real musical feeling and talent, although some immaturity was revealed. His style, however, is poetic, his command of touch is beautiful, and he interests one in his work, holding their attention to the end. Mr. Hochman was accorded enthusiastic applause and encored, the only one allowed during the evening.—Philadelphia Item.

Arthur Hochman, a young pianist new to us, made a most successful debut, giving three short numbers in place of the Scharwenka Concerto named on the program, owing to the failure of his music to arrive. Mr. Hochman plays with marked distinction of style, a lovely tone and absolute mastery of technic. The applause he received was in the nature of a furore and he was vociferously encored.—Philadelphia Bulletin.

STELLA HADDEN-ALEXANDER.

MRS. ALEXANDER was the piano soloist at the concert given on Saturday by the Woman's Philharmonic Society, at the Astor Gallery, playing these numbers: MacDowell's Polonaise and "To a Water Lily" and Moszkowski's "Caprice Espagnole." She does these with much poesy of touch and intellectual appreciation, and was warmly applauded. During a recent visit to New Haven she received most complimentary newspaper notices, in part as follows:

Mrs. Alexander made her first appearance in New Haven and made a most agreeable impression. * * * The result is shown in her complete mastery of the technical difficulties of piano playing. Her touch is brilliant and sure, she has remarkable, almost masculine strength, and her interpretations are broad and virile, with the dramatic aspect very strong and effective. Marked rhythms, sonority, breadth and surety are all conspicuous in her playing. * * * These numbers merited the warmest tribute, and the pianist was recalled with enthusiasm.—New Haven Register.

Mrs. Alexander delighted her hearers by her wonderful mastery of the piano, her brilliant and expressive technic and her sympathy with the composer's thought. Schumann and MacDowell were magnificently played, and proved her an accomplished and versatile performer of high rank.—Chronicle.

She ranks among the finished pianists who visit us. Her work of last evening was that of a matured artist in every sense of the word. She possesses abundant technical resources, and at times gives forth a wealth of tone such as one seldom finds in women pianists.

The numbers of Mrs. Alexander, who played some classic selections in musicianly style, won the warm applause of her hearers, the majority of whom were themselves musical or great lovers of this art.—New Haven Leader.

Mail for Artists.

LETTERS for the following are at this office. If artists who cannot call will send postage all mail matter will be forwarded:

Beatrice Horford,
Belle Cole.
Dr. S. N. Penfield,
Leontine Gaertner,
M. Fritsch,
Katharine Bloodgood,
Willard Spencer,
Adolf Brodsky,
L. van Norwaine,
Thos. Heming.

KANSAS CITY'S MAY FESTIVAL.

KANSAS CITY, Mo., November 13, 1902.

MUSICALLY Kansas City is getting serious. Our Convention Hall accommodates itself to all sorts of events, horse shows, political conventions, Kubelik, Paderewski, and last week a most beautiful flower show.

Additional arrangements for the rendition of the oratorio, "The Messiah," were made last evening at a meeting of the Oratorio Society. "The Messiah" is to be sung in Convention Hall on the night of December 26. It is expected that there will be 450 voices in the chorus.

The program for the May Festival of May 6, 7 and 8 also was arranged last night. On the opening night the music will be operatic. The overture, "Tannhäuser," will be rendered by the Theodore Thomas Orchestra, which will be here from Chicago, and the march chorus from the same opera will be sung by the society. The chorus and a sextet of visiting vocalists will sing "Lucia di Lammermoor," and a quartet will sing "Rigoletto." As a choral finale, "Meistersinger" will be given.

A popular program will be given on the second night, the orchestral concert closing with Gade's "Earl King's Daughter." The vocal music will be by soprano, alto and baritone soloists and the mixed chorus. The oratorio, "Elijah," will be sung on the last night.

On the afternoons of May 7 and 8 the contests of the men's, women's and mixed choruses will be held. Societies from no less than twelve towns are expected to participate.

Convention Hall is a splendid auditorium, seating 20,000 people.

WEST VIRGINIA UNIVERSITY.

SYDNEY LLOYD WRIGHTSON, dean of the School of Music of the West Virginia University at Morgantown, W. Va., is doing fine work for the advancement of music in that region. Besides Mr. Wrightson, the faculty is composed of Miss Russell McMurphy, Ross Spence, Miss Rhoda Crumrine, Mrs. Grace Martin Snee, Miss Ada Virginia Houston, Walter Mestrezat and Sydney Lloyd Wrightson, late of Chicago. Mr. Wrightson was there three years, one of the leading baritones of the West, and had one of the largest local classes.

The university is situated in one of the most picturesque parts of the country, right on the borders of the Blue Range of the Alleghany Mountains. The State is growing rapidly, and is enormously wealthy. They did wisely in choosing Mr. Wrightson, whose push and ability has made him widely known. The growth of the school has been wonderful since he came. He has a choral society of 160 members, and a glee club of thirty-three, and the latter will soon tour the State. He has engaged Max Heinrich for December 1; John Porter Laurence, the organist of Washington, January 6; Steindel Concert Company (Bruno Steindel), May 11, and negotiations are pending for Jenny Osborne Hannah for February. He is contracting to take the Pittsburgh Orchestra on a week's tour through the State. He has a choral society of seventy-five members in Fairmont, W. Va., and is organizing branches of the School of Music throughout the State. He has just engaged Miss Mabel Foster, of Chicago, to come as teacher of harmony and piano, and already has an able faculty.

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KOCIAN.

NO reader of THE MUSICAL COURIER this week will have any difficulty in identifying the picture which adorns the cover. All musical New York is now familiar with the features of the wonderful young violinist from Bohemia, Jaroslav Kocian. At the present moment he is the regnant theme of conversation in musical circles.

Notwithstanding the fact that Kocian has not yet reached man's estate, he is a matured artist. All his performances denote the highest order of genius, his work being illumined by a bright intelligence, mellowed by a ripe musicianship, and embellished by an elegance and skill all his own. In the mechanics of violin playing, meaning technic, and in the æsthetics and morale of the art, implying a poetic conception and fidelity of interpretation, this youthful virtuoso is equally great. When Kocian plays Bach, Beethoven, Paganini or any modern composer, you may be sure that you hear the voice of that composer and no other. With an impeccable technic, a flawless intonation and a deep musical nature, what more does he need? If he have any faults they were not revealed to the public last Saturday night. The difficult, if somewhat antique works of Paganini and Ernst he plays in masterly style, and with equal skill and musical understanding does he interpret the great Violin Concerto of Beethoven and the classic works of Spohr. He performs the severely classical works with becoming seriousness and dignity, and the lighter and romantic pieces with fascinating vivacity, captivating abandon and delightful suavity. There is a wide gulf separating a Beethoven sonata and a Paganini caprice, yet it is bridged by Kocian's genius. This is not the place for a critical review of the concert Saturday night, when Kocian made his first appearance before a New York audience. That review will be found elsewhere in this issue of THE MUSICAL COURIER.

Jaroslav Kocian was born in 1884 in the small town of Usti nad Orlici, in Bohemia, which, although not to be classed among the important cities of Bohemia, long has been regarded as an art centre. It has given birth to several musicians who achieved fame as composers, and has produced at least two violinists of eminence, Leopold Jansa and Franz Pechanek. The former was concert master in the Royal Kapelle in Vienna, but was expelled from that post because he espoused the cause of the Hungarians, and then he took refuge in London. He here became the foremost violin teacher and soloist, one of his pupils being Wilhemine Norman-Neruda.

Kocian's father, a teacher in the National School, is himself a violinist and the president of the oldest church music society in Bohemia, so that from his earliest years the boy was fed upon music. Perceiving that Jaroslav possessed a remarkably acute ear, and was passionately fond of music, the father wisely resolved to cultivate the youngster's talents. He provided him with a small violin and instructed him in the rudiments of music. The boy made astonishing progress and quickly mastered all the tasks exacted of him. So great was his advancement that when he was only eight years of age his father placed him in the hands of a distinguished violinist and teacher named Zabrodsky. One year later Kocian played de Beriot's "Scene de Ballet" at a concert in his native town, and his performance elicited something of a furor.

Soon after young Kocian made this appearance he was taken by his father to Prague and introduced to Dr. Bennewitz, director of the Prague Conservatorium, who was deeply impressed by the boy's intelligence and musical talents. It was in 1896 when young Kocian matriculated in this famous institution, entering the class of Prof. Otakar Sevcik, from whom he received a training such as few artists are privileged to enjoy. Under the tuition of this master, this teacher of virtuosos, the young Bohemian remained until the final examination in July, 1901, when he was graduated with the highest honors. In the closing concert he played Paganini's First Concerto so brilliantly as to arouse the utmost wonder and enthusiasm. Professor Sevcik could not repress his feelings and embraced his pupil before the large audience. He then declared that Kocian was the most gifted pupil whom he had ever taught and predicted that he would become the Paganini of the present century.

Not long afterward Kocian started on an artistic career that has proved meteoric. When he played in London and Paris the music critics incontinently capitulated and

audiences testified their amazement and delight in an unmistakable manner. His success was little short of dazzling. The usual temperate and sedate critic of the *Pall Mall Gazette* wrote after hearing the young violinist play the F sharp minor Concerto of Ernst: "Kocian is a player most undoubtedly of extraordinary gifts and amazing musical talents. Certainly no violinist comparable to him has appeared in London within the memory of this writer."

Another music critic of London, R. Peggio, who is a violin expert, thus extols the genius of Kocian: "In manner the new violinist recalls the hero of the London drawing rooms, and he surmounts technical difficulties with the same ease. Double harmonies are nothing to him, and the most florid trills pour from his violin as if it were a mechanical machine. All this Kubelik could do; but Kubelik has but little else. On the interpretative side he is often puerile and never satisfying, and his ease of technic seems based upon unnatural restraint. How different is the newcomer! Kocian has none of his rival's faults and all his virtues. The qualities which Kubelik lacks, but which are indispensable, Kocian possesses in rich measure. He is endowed with musical passion, the artist temperament, a poetic nature and a high order of intelligence. His intonation is absolutely pure. He plays with unflinching accuracy. The tone which he educes from his Guarnerius is rich and golden. Already has Kocian been proclaimed the 'Twentieth Century Paganini.'"

Other eulogiums as glowing as these were bestowed by the most discriminating music critics of Paris upon the young Bohemian, who, in two short seasons, became the most talked about violinist in Europe. In these days reputation travels quickly. Kocian's fame preceded him across the Atlantic, and when he arrived in New York last Thursday nobody had to ask, "Who is Kocian?"

Last Saturday afternoon a representative of THE MUSICAL COURIER visited Mr. Kocian in his apartments in the Hotel Netherlands. The violinist had been out with Manager Rudolph Aronson for several hours enjoying a ride through the upper part of the city, and his face glowed with animation. He is an uncommon type of blonde. In appearance, temperament and manner he is the antithesis of Kubelik, his fellow countryman and fellow student. He is brimful of animal spirits, his every movement denoting energy and zest; but there is nothing morbidly nervous about him and he is not wanting in suavity. It does not take a keen observer long to discover that the young Bohemian is endowed with the artist temperament.

"How long have you been playing the violin?" was asked.

"Since I was a little more than three years old," was the quick reply, "and I have been playing ever since. Music with me has been a passion since my earliest memory, and I always preferred the violin to all other instruments. The more I study it the more I find there is to learn. Such success as I have won I owe to my master, Professor Sevcik, whom I esteem as the greatest of all violin teachers."

"In your opinion who was the greatest of all the violinists?"

"Unquestionably the greatest virtuoso, the most wonderful artist that ever lived was Paganini. I admire his compositions greatly. His two concertos I often play in my concerts, and I never tire of studying his marvelous caprices. Ernst, too, must have been a finished artist, judging by his compositions. His F sharp minor Concerto is, I believe, one of the greatest of all the big concertos. I hold in my repertory most of the great concertos. Of course I regard the Beethoven Concerto as a sublime work, and I am especially fond of the Mendelssohn. Several of the later concertos I admire, too. I appreciate the brilliant compositions of Vieuxtemps and Wieniawski, and the solid, scholarly works of Spohr. I cannot say who is the greatest living violinist, for I have heard neither César Thomson nor Ysaye.

"I have not been in New York long, yet already I feel at home, so warm and cordial has been my reception. I know that I shall face just as musical and discriminating audiences here as those to whom I played in Europe. From what I am told by musicians of eminence, who have toured through the United States, the standard of music in this country is exceedingly high. If I shall play well enough to deserve the approbation of the audience I am to confront tonight, then, indeed will I be happy. I realize how severe an ordeal I shall pass through, yet I am glad to say that I

do not feel nervous. Nervousness is not one of my weaknesses. I have schooled myself against it."

"What violin will you play?"

"I am fortunate enough to possess two extraordinary instruments. One is a Joseph Guarnerius del Jesu; the other a Domenico Montagnana. The latter I usually play in concerts when I have to perform some big work like the Ernst Concerto, for I feel more certain with it."

"How much do you practice every day?"

"I have no fixed rules. I practice at different times and have no specified hours. One day I will practice twice as much as I practiced the day before. I do not always practice the same way. I have my own methods which I have found helpful."

Obituary.

Septimus Winner.

SEPTIMUS WINNER, the man who wrote the music for "Listen to the Mocking Bird," died Sunday at his home in Philadelphia, Pa. He was born in that city seventy-six years ago. Obituaries in the daily papers state that Winner was the author of "200 technical books on musical instruments," and that he "composed and arranged over 2,000 compositions for violin and piano." This will surprise many musicians who never heard of Winner. The musical dictionaries at hand contain no record of him or his works. He did write many things, but this was years ago when the musical standards in this country were different from what they are today. When Edgar Allan Poe was editor of *Graham's Magazine* Winner was a contributor to the publication. One of his compositions, "Give Us Back Our Old Commander," written after the removal of General McClellan, aroused considerable bitterness in army circles at the time, and the Government finally ordered the publishers of the song to destroy the song. Mr. Winner received, it is said, \$35 for "Listen to the Mocking Bird," out of which the publishers made a great fortune. Mr. Winner was the founder of the Musical Fund Society.

Miss Ethelwyne Cottle.

MISS P. ETHELWYNE COTTLE, interpretation teacher of the Price-Cottle Conservatory, gave a most successful recital at Y. M. C. A. Hall, Harlem, Tuesday, November 18. The program, which included Schumann's "Faschingsschwank," a Chopin group, a MacDowell group, Rubinstein's Valse in A flat, a Chopin-Liszt Polish song, and Moszkowski's "Caprice Espagnol," was given with a verve that moved the audience to enthusiasm. Miss Cottle possesses a serviceable technic and a sympathetic touch that was especially noticeable in the Chopin Nocturne, which was much applauded. The Chopin valse in E minor was played with much delicacy, and the Rubinstein valse and Spanish Caprice with brilliancy and finish. Miss Cottle is a very successful teacher. One of her pupils, Miss E. Southard, will give a recital December 12 at the Conservatory Hall, 2105 Seventh avenue.

Henriette Weber's Studio.

OWING to a number of applications for lessons and coaching, the result of her successful concert in Brooklyn November 18, Miss Henriette Weber, the pianist, has decided to open a studio in the Pouch Gallery, 345 Clinton avenue, where she will receive her Brooklyn class Monday and Thursday mornings. Miss Weber's attractive studio in this borough, at 10 West Twenty-eighth street, is to let on those mornings.

Pugno's Second Recital.

RAOUL PUGNO will give his second piano recital in Mendelssohn Hall on Wednesday afternoon, December 10. This will in all probability be his last recital here, as he is now booked to play almost continuously until the time he sails for Europe. His program will comprise a number of Chopin selections as well as compositions by Bach, Handel, Scarlatti, Beethoven, Weber, Mendelssohn and Liszt.

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EDITOR-IN-CHIEF

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For Particulars apply to "Saturday Extra Department."

IF there were no MUSICAL COURIER the musical destinies of New York would be in the hands of a number of people who are known among the musicians themselves as absolutely unfit for any artistic progress.

THE opera opened on Monday night more auspiciously than ever before. It seems that New York has succeeded in making this an institution which is permanent, and has entrusted Mr. Grau with its future for an indefinite period of time.

NOVEMBER 22 was the date set by the parties who were interested in giving the concert for the benefit of the Verdi memorial bust and Verdi album. Those parties stated to THE MUSICAL COURIER that this concert was to take place in Carnegie Lyceum on the evening of November 22. No concert was announced and none took place at that date, and the subscribers to the fund are anxious to see what disposition is going to be made of these matters, which should require the immediate attention of all those whose names have been associated with it.

IT is encouraging to observe the industry of our American singers and their efforts to give unconventional programs. The recitals given so far this season tend to show a departure from hackneyed lists. Now if the same artists would refrain from singing songs in four or five languages in one afternoon their work would still further commend itself to thoughtful listeners. Special programs would be more interesting. As an example: A collection of German Lieder and modern songs by American composers makes a good combination, and others equally helpful to students would be programs of the French chanson and songs in English, or Italian and English. Since it is well understood that all up to date vocalists sing in four languages there is no need of linguistic display to impress audiences.

THE Paris musical authority *Le Ménestrel* gives a brief report of a lawsuit lately brought in New York, and adds: "Happily the purely commercial idea which the American judges form of the duties of a musical critic has not, as yet, penetrated into poor old Europe." Yes. In effete Europe you can still criticise a book, or a bit of music, or a painting, or a statue without being brought into court. Effete Europe had or used to have, so we free Americans were taught to believe, a strict censorship which kept critics in good order and protected the "outraged feelings" of sensitive artists, while we were in the home of the brave and the land of the free and could say whatever (with many pious ejaculations) we pleased to say. But the commercial idea has changed all this, and we have now to contemplate a syndicate for exploiting lacerated feelings that can only be healed by a plaster of greenbacks.

A LETTER has been received in this office from Mr. George Cecil, of London, who requests us to state that his name has been used without his authority in one of the musical papers published in this city, and he adds: "As I do not wish to be thought illiterate will you kindly give publicity to my disclaimer." It would be a difficult matter for Mr. Cecil or for other people who are abused in such a manner to trace the various and devious ways and means in which musical papers of small calibre conduct their columns. It would be an advertisement to mention the name of the paper referred to by Mr. Cecil, and we would advise him not to give publicity to it. It is of no consequence, anyway, and there is no reason why it should be made con-

sequential by attaching its name to that of Mr. George Cecil in these columns.

FROM Franklin, Ind., comes the weird announcement that a colored man, T. Q. Brown, has invented a new method of composing. The Indianapolis *News* publishes a half column, with a portrait of Brown, explaining the discovery. The inventor, who, by the way, is a trained musician, calls it the "Natural Method." He says he has added five sharps and five flats to the scale. What will the doctors of harmony say to that?

A NEW MUSICAL SCALE.

The story in the *News* does not add technical details, or tell from what mysterious sphere Brown picked up five new sharps and five new flats. We are waiting to hear from the discoverer.

MUSICIANS in Brooklyn had a merry, merry time last week, and it was all because the critics of the Brooklyn papers said nothing in their reports about the double performance of Liszt's Sixth Hungarian Rhapsody at a concert given in the Academy of Music. The orchestra, under the new conductor, Bullerjahn, performed the Sixth Rhapsody, although the program stated it was the Third. The solo pianist of the evening, Arthur Hochman, concluded before reaching the building that he would play, among other things, if encores were demanded, the Sixth Hungarian Rhapsody, and he did play it well on toward the close of the concert. There were many musicians in the house and those not destitute of a sense of humor enjoyed the joke hugely. But where were the critics?

We believe it was the late Franz Rummel who once upon a time did the same thing at a concert, and played as a piano solo what the orchestra had previously performed. The report in the Brooklyn *Eagle* stated that Hochman played a "Liszt Grand Polonaise"; but this was an error, for it was the same Sixth Rhapsody which the orchestra played as No. 5 of the program. The other reporters did not commit themselves, which was worse, for either it proved that they could not distinguish the same work played by the orchestra and later by the solo pianist or they went home to bed before the concert was over.

Sometimes when musicians wish to be sarcastic they declare that the editor sent the sporting reporter to write up the concert, and sometimes musicians are right.

REALLY in spite of all this persistent cry about the degeneracy, selfishness and commercialism of our day, it must be admitted that never before have the arts received such liberal public patronage as they do at the beginning of the twentieth century.

GENIUS IN A GARRET.

No other age has known so many concerts, operas, artists, museums, galleries, theatres, plays and books. At no other time in the world's history was the social standing of the artist so high or his pay so princely. Fame is no longer purely a posthumous reward; and better still, in this generation fame nearly always means money. Genius, and even talent, is exploited in a measure undreamed of by the peoples of yester year. The pathos is past of "flowers born to blush unseen." Provided the blush is of a more radiant tint than the average, a "discoverer" is lurking in the person of every manager, newspaper reporter and society woman. There is no longer any excuse for writing immortal plays by the light of a tallow candle, or for fashioning matchless sculpturings in mud or butter, that would look better in Carrara marble. The great pianists and painters and singers and novelists and violinists and playwrights and actors, and all the rest of the Olympic folk, are no longer de-

spised mountebanks, but more often purse proud capitalists. The poet has not for many a long day been known to write his imperishable verse on the backs of unpaid bills, nor as of yore do the bailiffs force the nimble pianist to speed his feet more than he does his fingers. Those pleasant days are over, and with some self satisfaction and a certain degree of pardonable pride we of the latest fifty years or so can complacently regard the roll of merit and read thereon the names of Dumas, Hugo, Sardou, Zola, Liszt, Paderewski, Ysaye, Bernhardt, Brahms, Dvorák, Grieg, Richard Strauss, Henry Arthur Jones, Arthur Wing Pinero, Clyde Fitch, Henry Irving, Algernon Swinburne, Lord Tennyson, Robert Schumann, Tchaikowsky, Mascagni, Dickens, Thackeray, Sudermann, Hauptmann, Maeterlinck, Ibsen, d'Annunzio, Moriz Rosenthal, Sembrich, Melba, de Reszké, Calvé, Patti, Lind, Vereschagin, Meissonier, Whistler, Makart, Bonheur, Richard Mansfield, Anthony Hope, Winston Churchill, Kipling, Duse, Kubelik—such a mountain of names piles up that we must pause in sheer amazement at the proportions of the list.

Where are our neglected Mozarts and Schuberts and Goldsmiths and Schillers and Heines and Homers and Bentivoglios and other unfortunates of their kind? Where are our starving scholars and our tattered artists of genius? We are sorely afraid that a diligent search of all the garrets in the world would reveal very little more than a commonplace lot of clerks and laborers, male and female, hungry enough, to be sure, but lamentably lacking in divine fire. Then go to, you grumbling daubers of canvas, pounders of pianos and scribblers of words! Rejoice that you live in this rich, generous universe of ours, and know that if you do not secure part of the spoils the fault lies with nobody but yourself. The world is hungry for genius.

THE New York *Herald* published last Friday the following cablegram from its Paris correspondent:

Miss Ellen Gore, an American girl, who has been studying music in Paris, was shot and killed on Wednesday evening in the room of a Russian student, M. Jean de Rydzenski, who says the shooting was accidental.

The *Herald* adds that the friends of the young woman are greatly surprised, and that "much mystery surrounds the affair."

THE DANGERS OF EUROPE.

To us, and to all those who are conversant with the true tragedy of being a girl music student alone in Europe, there is absolutely no mystery in the affair. This particular case differs from many other similar ones only in that the names are changed. The harm has not always been done with a bullet, but the effects were the same, as far as the girl, her family and friends were concerned. In the roar of hurrying existence these pathetic little tragedies are quickly forgotten by the public; but in many American homes there are gray haired mothers and silent fathers who shudder when they hear the names of Paris, or Berlin, or Vienna. And the girls themselves—how many of them live out their joyless lives simply because of the parents who do not know and who must never be told? What a crime, what a putting a price on sin is this custom of sending young girls or young women to Europe.

Away from the refining influence of home, without real friends or good advice, surrounded by unbridled Bohemianism and loose living, tempted and beset at every step, often by the very persons to whom they look for moral and artistic guidance; living in the hotbeds of anarchy, where they are taught that right is wrong and wrong is right; with a constant example about them of debauchery, sensualism and degeneracy; seeing on every side nothing but sneers for morality, smiles for faith and a shrug for virtue: told that there is only one road to artistic success and that it leads through the mire—is it any wonder that ruin is too often

their reward! Is it any wonder, we ask, that these handsome young American women, the cream of our intelligence and talent, brought up by righteous parents to respect God and themselves, are gradually dragged down to the level of the persons around them, and are sent back to us with their ideals shattered, their faith besmirched and often not only with their voices but also with their lives ruined? Is this crime to go on forever? Will the glitter and glare of mythical triumphs to be gained abroad always blind parents to the horrors that surround their girls there?

The *Herald* concludes its story of the shooting with this paragraph:

Miss Gore lived in a boarding house at 11 Avenue de la Grande Armée. M. de Rydzenski lived at 9 Rue de la Faisanderie, also a boarding house.

The "Misses Gore" live everywhere in Paris, at every pension in the American quarter; and in every one of these same boarding houses, not only in Paris but everywhere else on the Continent, there lurks a menace, with his Slavic moral sense, his dialect Polish, Bohemian, Hungarian, Russian, German, French or Italian, and with his insinuations and his flatteries and his theatrical love making and his poison and dagger and pistol.

All this reads like a melodrama. It is more; it is a frightful, hellish tragedy, played on the vital stage of life, without interference from the Almighty Censor.

SEVERAL inquiries have come to this office asking THE MUSICAL COURIER why it paid no attention to a dinner that was recently given in this city by musicians to themselves and to others, and one inquirer pertinently suggests that it was a mistake not to have reported

WHY SHOULDN'T MUSICIANS EAT?

it in these columns, as it was a matter of news, and as this paper prides itself on its News Department and spends a great deal of money to acquire news from all parts of the globe, it showed a melancholy indisposition in not covering that dinner event.

We may say this, however, in reply: That the dinner was a private affair. It is true that ten or eleven friends of THE MUSICAL COURIER first came to this office and asked permission from us as to whether they should go and whether we would consider it an affront if they did, and as we could see nothing in the shape of hostility or prejudice on the part of a number of musicians who wanted an opportunity to dine out and get away from home in order to have a good time, we didn't see why we should be asked such questions. In several instances we volunteered to pay for the tickets, because we knew the gentlemen were in a condition that did not permit of any liberal expenditures for solids or fluids, particularly at this stage before the season has set in, but the plates were too cheap and they refused this accommodation.

After all, it was none of our affair, for it was not a representative musical dinner that required reporting. Had any great representative musicians attended, such, for instance, as Mr. MacDowell, of Columbia, or Mr. Parker, of Yale, or Mr. Paine, of Harvard, or Mr. Stanley, of the University of Michigan; had any of the great conductors accepted such as Theodore Thomas, or Gericke, or Van der Stucken; had any great pianist like Rafael Joseffy or Carl Baermann or Sherwood, or had any great publishing house such as Schirmer or John Church or Oliver Ditson Co. or Arthur P. Schmidt or such institutions been represented, and had some of the great piano houses like Chickering, Mason & Hamlin, Weber, Steinway or Knabe, Everett, Baldwin, Sohmer, attended—although undoubtedly all of these were invited by some self constituted hosts—THE MUSICAL COURIER would certainly have paid attention to the dinner; but, as above stated, it was a little private party and it was represented in its musical features by a hand organ.

Everybody had a good time and some were sorry they went; in fact, most of them were, because it was, after all, rather a silly project. When all the features to which we refer above are eliminated it will be seen at once that it was an insignificant clique dinner that might have been given at any time or on any occasion to express mutual admiration and blow off steam. The city of New York has a number of musical cliques, just as other cities have. It is a local manifestation in musical life in all large communities and even in small ones. One of the cliques here consists of people who have not been criticised favorably in the columns of this paper, for the reason that their work has not found the approval of the musical world, of which this paper is the representative organ. They have no standing except in their cliques. They have not been successes, either financially or artistically; they have accomplished nothing that the world wonders at or looks at with awe, and they are merely business men who are striving to keep the wolf from the door, and who are justified in giving one another an opportunity to express their disapproval of all things which they do not approve. As they are not in prison they are at liberty to do so. Even in a country like Russia, which is not as free as the United States, they could eat provided they had the money to pay for the dinner, and, after all, why should musicians not eat? There was a time when there was no justification for it; but here in the United States, where money can be made in music, there is no reason whatever why musicians should not eat. Of course, they might always have been permitted to drink; but to eat and drink at the same time was the problem they had to solve, and at this dinner it was solved. Now we know that in the United States musicians may eat and drink at the same time. The next time a dinner takes place such as that we are quite sure that the same gathering of musicians can never be repeated, for by the time that the next dinner takes place those who were present at the first dinner will not be as harmoniously inclined toward one another as they were at this dinner. There can be no music without discord. The only objection that we have to the dinner is that we were not invited. It was very discourteous on the part of those who engineered it not to invite THE MUSICAL COURIER, for that was the chief topic, after all, and the basis of the feast, which cost something less than \$15,000.

There are about 13,000 musicians, professionals, teachers, &c., in Greater New York and its immediate vicinity. Of this number fewer than fifteen attended the dinner referred to above. The rest of the persons who were present were newspaper men, gentlemen connected with the dramatic profession, &c., and business men who were there in their own interests, in all probability having taken advantage of the situation to introduce themselves among some musical people. The idea was not a bad one for them.

MASCAGNI. THE latest reports from Boston are to the effect that Mr. Richard Heard, of that city, a manager who is well known, has assumed the management of the Mascagni Company, and that after giving a number of concerts in Boston and its vicinity the company will go West. Mr. Heard ought to be encouraged in this laudable effort to give a wider and more extensive acquaintance of Mascagni to the people of this country, many of whom are interested in his music and would like to see him conduct.

M. HERMAN HANS WETZLER, the conductor who gave the successful concert last week, and who has announced a number of additional orchestral concerts, is looming up as the New York conductorial possibility. He possesses something which is lacking among the local symphony conductors, and that is temperament. It is remarkable what he did with an orchestra which was gotten up without any preparation except a few rehearsals. Just imagine what he would do with a permanent orchestra of his own!

The Critic's Opportunity.

TO SEE OR NOT TO SEE.

FIFTH PAPER.



SUCH interest as one may take in current musical criticism centres in the "infinite variety" of the critics, in the unfailing certainty with which they manage to disagree with each other on those matters which are of greatest moment, as well as in those that belong to the elementary principles of music. Since Pugno's first appearance here each of them has managed to change his base without their coming any nearer together in the final decision; if indeed any decision reached by them may be regarded as final.

The *Sun* of November 9, still harping on the *embonpoint* of the artist, as though this were a matter of great moment, says:

He looks like a German baritone [it might with equal propriety have said a German tenor] in the latter half of his career, when no chorus men would contract to remove him from the stage as the dead Telramund and the lieder platform was yawning for him. Pugno came with his emphatic insistence on all that is loud and all that is soft, and his gentlemanlike oblivion of all that lies between the two, a pianist in whom extremes meet, for he believes in reading the old name of his instrument, piano e forte, literally, and while he is himself ponderous and prone to moisture of the countenance, he plays with elegance and distinction.

Going on to speak of the "Wanderer" Fantasia the critic says:

There were more continence in his dynamics [it may be well to note the construction in passing], less tendency to burst the bounds of artistic restraint, a finer feeling for tonal values. Again, he read the slow movement with exquisite finish and with most poetic sentiment. In coloring alone he achieved delightful things in this part of the composition. In the finale he exhibited delicious daintiness of touch, perfect smoothness in scale playing and a satisfying appreciation of the mood of the music.

In short, it was a very lovely piece of piano playing, adequate in its technical details and artistic in its exposition of the content of the work.

This is the same critic who said of Pugno on his first appearance that he "showed not the least feeling for the music" in either of his numbers. The *Tribune* of November 9 says: "Raoul Pugno played the solo part in Liszt's transcription for piano and orchestra of Schubert's 'Wanderer' Fantasia. He played with masterly effect in the first and second movements, but became a bit uncouth at the close." Precisely where the *Sun* says he "exhibited delicious daintiness of touch." The *Times* in reference to the same number says: "He plays it with poetry, with a fund of romantic feeling, yet without sentimental exaggeration, and gives a tempestuous and powerfully wrought climax in the last movement." Going on to bewail the absence of "dynamic nuance," the writer immediately adds that Pugno must be forgiven this fault because he enters "so sincerely into the spirit of the composition." Now Pugno probably did "enter into" the spirit of the composition; but that is only half his business; the main thing in piano playing is to reveal the spirit of a composition, and how can any artist do this who is lacking in "dynamic nuance"? Supposing that he did reveal it, how was the critic

to note the revelation when the precise means of bringing it out was not apparent to that critic?

With reference to the "Moonlight" Sonata of Beethoven, which is probably of all his compositions the most familiar to the average concertgoer, we have these remarks:

The *Tribune*: "The C sharp minor Sonata, the so called 'Moonlight,' might gladly have been spared, so far as any new or striking proclamation of its performance was concerned."

The *Sun* says of the same number: "Here he let free the treasures of his tonal palette. He read the composition with profound sympathy, and certainly, so far as the first movement was concerned, in pure Beethoven style. The fine adjustment of relations so necessary to classic playing was not disturbed, but there was a vigorous, aggressive passion such as Beethoven himself was wont to display at the piano."

The *Times* says of the same: "Mr. Pugno played the C sharp minor Sonata of Beethoven in a truly poetic vein, though not with the breadth and elevation of mood that it needs."

On November 12 we find them engaged in the usual scrap with Lamond and with each other. The *Tribune* of that date says: "His methods are not those which appeal to the fancy of the frivolous or attack the emotions of the hysterical. He is a sound, sane, healthy and health inspiring musician, big brained, big hearted, big toned. He does not seek merely to tickle the tympanum of the ear or to flatter the idle, but to speak the speech of the musician. And he succeeds. He holds the attention, compels respect, warms the imagination."

The *Sun* of November 12 says: "Not playing in a large hall and against an orchestra the pianist made his tone less brittle, less hard and glassy. It never reached mellowness, but it was distinctly better. Mr. Lamond is technically well equipped except in the matter of tone, and his shortcoming there seems rather to be temperamental than mechanical."

Can pure nonsense go further than this? Tone in its three aspects of pitch, quality and duration is that upon which music as a science rests; and music is an exact science; quite as much so as mathematics; indeed it is nearly related to mathematics. This point upon which the critics differ is one that is taught to elementary classes in harmony. It is impossible that two educated musicians should disagree on it. It is incredible that two gentlemen having heard the same performance should thus publicly give each other the lie direct. There is but one inference, and that is that one of them did not hear the recital. Either he was not in the hall, or being there he failed to give his attention to the performer; which, to say the least, was extremely discourteous, since he could not escape public expression of opinion on his work.

For what does the artist labor if he is to be thus cavalierly dismissed by a man who has not heard him? By a critic who refers tone to temperament? Of course, to make a given tone a musician must be able to think it correctly, and he must have sufficient intelligence to put a certain tonal quality where it belongs; but the *Sun* says that "all his work was characterized by understanding." Given the understanding then the power of producing a tone is wholly a matter of technic and of the capacity of the

instrument used. The fact is that the word "temperament" is the everlasting refuge of the critic at bay. It may mean anything or nothing; it is so vaguely defined and so little understood that it is perfectly safe to use it in any connection, for nobody is prepared to question its application. Taking up the same subject on November 16 the *Sun* says:

There are many reasons why Frederic Lamond's Beethoven's recital was not a genuine musical delight. In the first place Beethoven's style is so characteristic that one must in two hours grow weary of the constant repetition of certain musical figurations, certain sequences of harmony and certain idioms, all wholly Beethoven's, and used as freely in his musical speech as the verbs to be and to have are used in the significant language of the twentieth century.

This is what the critic has to say of Beethoven, the musician who has furnished more inspiration to men of his profession than any other who has lived so far. The one who has crowded more into the form that he made his own than any musician who went before or has come after him; the one who of all others is held by musicians to be characterized by the greatest variety. Are we to believe that we have been mistaken with reference to Beethoven all these years; has a Daniel come to judgment; or are we to believe that the critic's faculties were too jaded to admit of his seeing what was really presented to his mind? In another place he says: "At best it is a didactic performance. It cannot be edifying except as a matter of instruction." Again: "You learn much, you feel nothing." Can it be that the critic, like a common mortal, objects to instruction? What is edification but instruction?

When we come to the discussion of the Huber Symphony, then indeed we have a field day. The critics no doubt enjoy themselves immensely; but the impression left on the reader is wholly vague.

The *Tribune* of November 9 says:

It is a work of high imagination, full of subjective feeling, yet consistently, proudly proclaimant of its allegiance to æsthetic law and order. It was the purpose of its composer with it to pay tribute to the genius of Arnold Böcklin, the painter, and he has done so in a manner peculiarly beautiful and appropriate, by disclosing the same spirit in his music that the painter disclosed in his pictures—a pious reverence for the principles of classic beauty, and an ardent devotion to modern methods of expression. The antique world and the new live in Huber as they lived in Böcklin; they meet, embrace, laugh and weep together in sheer enjoyment of their own elements. Romanticism and classicism, the generative, creative, regulative and conservative principles are blended together in this symphony as in none of the works of the would be revolutionaries of Germany and France. Here is learning, here is fancy, here is proportion, here form and color, thought and expression. Poverty of idea is not concealed by pomposity of rhetoric, color is not relied upon to hide bad drawing. Yet the score glows radiantly and pulsates with life.

The *Sun*, November 9:

His symphony is a thoroughly modern work, having nothing of the classic form except the employment of contrasting themes and certain lines of musical development. But Huber's purpose is ultra romantic. His object is to treat of matters lying entirely outside of the world of music. He does not content himself with broad mood pictures, but asks the hearer to find definite images, and those, too, of symbolical creations in another field of art.

The symphony is intended to glorify the genius of the Swiss painter, Böcklin. This might readily be done by means of a symphony, for other composers have tried the experiment, not without success. But in the very first movement of this work the composer asks us to find in the cantabile theme a reproduction of the mood of Böcklin's picture, "See, the Meadow Laughs."

Of course, since the program book tells us to do it we do it. But how would it be if we had no guide?

The *Times*, November 9:

It is serious music, of ambitious striving, and contains much to interest and, in a few places, really to stir the listener. That it will ever keep a place high among the works of modern composers may be doubted, for with all its ingenuity and fine workmanship, its effectiveness and formal beauty, it lacks the spark of genius.

The *Tribune*:

The last movement is a daring experiment, but a successful one. Huber's friends say that all the movements give out in music impressions created by Böcklin's pictures, and that he at first contemplated proclaiming the

fact in the title of the symphony; but he refrained and affixed a program only to the finale, which he called "Metamorphoses, suggested by Böcklin's pictures." It is a theme with variations, which by reference and quotations recall the principal thematic material of the first movement, and thus conserve the principle of unity and establish the significance of the whole. The variations are freely rhapsodic, and publish the moods of the pictures which form their programs with marvelous fidelity. They are kaleidoscopic, prismatic, alluring in their rapid changes of form, sentiment and color. Huber's exuberant fancy and mastery of expression would have done wonders with such a conceit as lies at the base of Vincent d'Indy's "Istar" Variations—variations which proceed retrogressively from ornate elaborateness to the nude simplicity of the theme. However, there was no such ingeniously fantastic conceit at Huber's service. His variations are picturesquely contrasted moods—the silence of the ocean; the vain writhings of Prometheus; the mellifluous piping of a nymph; nocturnal gloom—a darkness that can be felt; the sportive dalliance of naiads and mermaids with the waves; a pious canticle before a figure of the Madonna (organ harmonies and soft woodwind chords buoying up a violin solo); a passionate song of love, and antique bacchanale, with its wild "Evoe!" ringing out ever and anon until all the instruments and the pealing organ unite in a finale acclaim to the object of the composer's tribute.

The Sun:

The last movement consists of a theme and variations. Here the composer has made heavy draughts on our imaginations. He asks us to regard each variation as the musical representation of a particular picture, and he names the pictures for us. It is rather hard on those of us who have not seen the pictures to reconstruct their feeling from Huber's music, but with the aid of the program book we may possibly see the matter as through a glass darkly. The variations are so skillfully made that it takes some perception to discover that they are variations at all.

The symphony as a whole makes an indeterminate impression. It is palpably laboring to express ideas antecedent to the moods of the music; and that is something which, with all due deference to Mr. Huber, music cannot do.

The Times:

If the pictures of Böcklin have been serviceable to him in creating moods leading him to self expression in terms of music, their work is done. The symphony is quite able to stand by itself, and as music it is admirable. It is especially interesting to the student for its ingenious utilization of many technical devices in the elaboration and development of the themes and for the skillful and effective scoring for the orchestra. As we have said, there is something lacking that no technical mastery can compensate for—the touch of sacred fire.

Such, with all the admiration that the symphony can command, is the impression of the whole. It is derived more specifically from the character of some of the thematic material. A considerable part of it is employed to a certain degree in common through the various movements, though with modification and amplification. Much of it is vague in outline and without pregnant significance; the first movement, most elaborate of the four, suffers from this especially. Some of it, as in the scherzo, approaches dangerously near the trivial. The adagio is impressive with a certain largeness of style; in the variations the composer's fancy is delightfully and ingeniously employed.

Pregnant significance is good. If there is one thing that current musical criticism is distinguished for it is the evolution of pregnant phrases that have no significance. We see at once that this question as to what may and what may not be expressed by music is, like all of those sprung by the critics, a purely personal one; is, in many cases, the result of whim. In music, as in the other arts, a man sees in a composition precisely what he brings to it; no more, no less. The music may or may not portray with power the same mood that is conjured by the painting; but it is also true that the person who can see nothing in the music might not be able to see any more in the painting if it were before him.

The mind is touched, the emotions stirred, equally by combinations of color, combinations of tones and by combinations of words. Combinations of words, because they are more exact in the impressions they create, appeal to the larger number of persons, but they do not appeal more strongly; they are more definite, but not more po-

tent. To reach the minds of some an idea must be expressed in the fewest and the simplest words, all extraneous matter being carefully eliminated; to some, on the same principle, crude colors and simple forms appeal most strongly, while others, like Corot, for instance, delight in cool, soft tints, delicate gradations of color and in certain well defined aspects of nature, into the portrayal of which the artist throws a certain something of himself, equally well defined, which for want of a better term we call individuality. In the same way simple forms of music, which to the developed ear soon become tiresome, are most grateful to those in the initial stages of musical culture.

The question of development plays a very important part in the recognition and appreciation of any work of art; but it is by no means the only, or even the controlling, influence. Apart from knowledge there is not only temperament, which is permanent, but there is mood, which is transitory, and upon the particular mood of the moment much depends; this certainly to a great extent modifies the work of the artist, for the same conditions will produce a different impression on him in different moods; and it modifies to a much greater extent than we are willing to admit the recognition that the work meets with when it is presented to the public.

In the case of a book or a picture we are comparatively independent of mood in forming a judgment, for we can lay the book down and take it up again and again until satisfied whether it is ourselves or the book that is at fault; with a picture we may see it more than once, and we often find that the second view wholly changes our opinion of it; but in the case of music we must often make up our minds on a first hearing, or not at all, and this is invariably the case with the critic whose estimate of the composition must appear in the paper the morning after.

The question of observation, too, plays an important part, both in the construction of a work of art and in the estimate of it reached by the critic. Much depends upon whether the mind is alert and intent upon the matter in hand, or whether it is jaded and wandering. One's power of observation may be either dull or acute at a given moment, and if dull much that is essential, both to creation and criticism, must escape notice. Then for the artist there is the matter of selection, which determines how much of what he sees shall go into his work; how much is to be presented unequivocally, how much merely suggested and how much left wholly to the imagination of those to whom the work is addressed, and upon whom the fate of the work depends quite as much as on the creator; for it is certain that a masterpiece is impossible without the co-operation of at least two persons; the one who gives it life and the one who is able to recognize it as life. The more an artist leaves to the imagination the greater the draft upon the capacity of the critic, and if he is not equal to the demand he must, of course, pronounce the work obscure; it does not follow, however, that it is obscure.

In the selection of his material an artist is restricted more or less by the medium in which he works. Though the same spirit or the same mood may be successfully conveyed either by music, painting or poetry, the same salient features would not be equally available for treatment in each case. An artist can convey more by means of line and color than he can convey by form alone; a painting will tell more than a statue, though the latter may make the more profound impression. A poem will tell more than a painting or a statue, because words are a more exact means of expression than marble or paint; while a musical composition, all things being equal, may tell less than any of these, so far as mere detail is concerned, yet stir the soul more.

Of three men equally gifted no two would see the same things in a given landscape. Put them down in the same sylvan retreat, remote from the babel of tongues, haunted by the large, calm, deeply con-

soling spirit of nature, and though all of them may be equally affected, so far as the degree of emotion is concerned, no two of them will describe the experience in the same way. They would not do this if they all employed the medium of words, and certainly they will not do it if each employs a different medium, such as music, painting and poetry. The temperament of each will color his impressions; the medium in which he works must determine the available material, and upon his taste will depend the selection of the material for use. If the man's genius be that of Doré he will people the wood with goblins; if that of Shelley he will find there the formless, viewless spirits of the air; if that of Spencer he will fill it with knights and ladies and allegorical figures, monstrous or lovely, according to his mood; if that of Shakespeare he will find there Puck and Ariel, Titania and Bottom.

The poet may describe the scene ever so cleverly, ever so minutely; he may convey an impression of the sounds heard there by a cunning use of vowels and the flow of his metre; he may describe the sensations he experienced so vividly that to an extent at least the reader must share them; but after all do we see his picture, experience his emotions? And is he not quite as dependent on the mind to which he appeals as the musician?

And Ardennes waves above them her green leaves,
Dewy with Nature's teardrops, as they pass.

To the person reading this hurriedly, merely for the sake of getting through with it, the only impression conveyed would be that at some time, somewhere, a body of men had passed through a wood. To a person whose imagination is reasonably responsive the couplet presents very clearly the picture of a woodland in the first freshness of a spring or summer dawn, and if the reader is not in too much of a hurry, if he pauses for a moment to ponder the scene, his imagination will at once supply the sound of the wood, the wind in the leaves, the songs of birds and the purling of streams. This is no great feat truly; but still if the reader is unable to "woo the vision to his vacant breast," it is not the fault of the poet.

But supposing that the imagination is unusually fertile; so much so that if we close the eyes we hear the pibroch, see the marching clans which have been suggested in the preceding stanza, and all of the "battle's magnificently stern array," is it the forest of Ardennes that we see? Is the landscape or the picture of the battle presented to the mind's eye the same that was presented to the poet's eye as he stood on the spot, or even the one that lingered in his mind as he wrote? All that the poet can do is to suggest; each mind makes its own picture and that picture will be vivid and rich in color and incident only when the mind is receptive and the imagination active.

There is a certain waltz, by Godard, a rather unpretentious affair, to which the composer seems to attach no "pregnant significance" (at least he has not supplied it with a suggestive title, and it has so far escaped the program makers), which is an exact musical delineation of the scene described in the above couplet. The moment one hears it he thinks of the murmur of wind in the trees and the purling of streams and all the accompaniments of a fine breezy spring dawn. What Godard was thinking of when he wrote the waltz does not signify; the sound is there, and to one who is familiar with the aspects and the moods of nature there is no mistaking it. The composer has not tried to depict sunlight or a forest, but as the sounds we recognize are those of the forest the picture comes up of itself; and as the mood of dawn can never be mistaken for that of sunset we may even tell the time of day, though he has not indicated it by the crowing of the cock or the striking of a timepiece.

Then as to depicting emotion. The description of the bull fight in "Childe Harold" is probably as

graphic as any ever written. Is the picture we get the one the poet saw, or do we in reading it experience the same emotions as were aroused in the eyewitness by the spectacle of the arena with its gory accompaniments? Many persons who have read this description with pleasure have been unable when the opportunity was presented to sit through a bull fight. If the poet, with the immense resources at his command in the matter of detail, cannot convey an exact picture, even to the minds of the most imaginative, how can the musician be expected to do it without some aid from the mind to which he speaks?

The painter, though quite as much of a poet as the writer, will say less, because his medium, like that of the musician, is less definite, but it does not follow that he feels less, or that he will convey less to those who have their eyes open. If he is dealing with Nature his picture, as far as it goes, is a more exact reproduction than that of the poet; for it brings the actual scene before us in the composition of the landscape and in the colors of earth, sea and sky; it gives us the time of year, the time of day; but the sounds which are the invariable accompaniment of the scene cannot be indicated, and the brooding spirit of the place, which influenced the mood of the artist as much as his actual surroundings, can only be vaguely suggested, and must escape the observer whose mind is not attuned to the mood of the painter. If the observer is a lover of Nature, familiar with her haunts and aspects, he will supply the missing link at once; for he will know the moment he looks at the picture whether its dominant note is that of the sea or that of the meadow or of the deep, sequestered wood. The painting is valuable, not so much for what it portrays as for what it suggests; for the extent to which it can arouse the imagination; for the number and variety of the associations to which it may link itself in the mind of the beholder. If the mind to which it appeals is an arid waste there will, of course, be no response.

There is a painting by Verestschagin, dealing with an incident of the Sepoy rebellion, in which the effect of dazzling sunlight and hot sand is brought out with startling vividness; and there is a musical composition for the organ that produces the same effect, so far as the sand and sunlight are concerned, though the most imaginative program writer would scarcely accuse the composer of having tried to paint atmosphere. The passages in this piece of music that convey to the ear the peculiar, crunching tread, and the shuffling gait of camels walking in sand are as distinct, as suggestive in their way as Rubinstein's "Cavalry Trot"; and, because the sound conveyed is unmistakable to any one who is familiar with it, and because the camel is associated only with hot countries, the mind instantly frames the picture of the long caravan, picked out in Oriental color, winding over the desert, between the blistering sun and the burning sand. If his mind has been prepared for it, or if he is enough of a musician to perceive the sustained note and relate it to the star of Bethlehem he will have a picture of the desert at night, and so come nearer to the composer's intention, but in any case he gets the picture of the desert, constructing his own picture from so much of the material as he is able to perceive and assimilate.

This potency of sounds in producing pictures in the mind is one of the commonest experiences of everyday life, and it is independent of the skill of the musician. An air from grand opera reduced to shreds and patches by a hand organ brings before the mind the stage setting of the scene of which it forms a part; the sound of a tallyho brings up the picture of a coaching party, and the beat of a drum the passing of the regiment. Where the sounds are familiar the picture will be more or less exact; but where the sounds are unfamiliar they need not be less potent in conjuring phantoms where the fancy is moderately fertile. Often this potency is in-

creased by the vagueness of the impressions conveyed by the sounds, which leaves the imagination free to construct its own image.

This point is forcibly illustrated in a humorous poem by Lanier in which he tells the story of an old, blind negro, who hears for the first time the noise of a steamboat coming round the bend of the river near his cabin. The old negro had never heard of a steamboat, he had no program, and there was no suggestive title attached to the tune the caliope was playing; but his imagination, none the less active because untutored, painted its own picture, not only with breadth of color but with more or less attention to detail. As he could see nothing he could not "visualize" the boat; but he drew his own conclusions without the slightest hesitation:

What kin be comin' up dat bend, a-makin' sich a row?
Fus' bellerin' like a pawin' bull, den squealin' like a sow?
De Lord 'a' mussy, sakes alive, jes hear—ker-woof, ker-woof—
De Debbel's comin' round dat bend, he's comin' shuh enuff,
A-splashin' up de water wid his tail and wid his hoof!

Perhaps some picture corresponding to Milton's battle in heaven was presented to the old dorky's mind; at any rate he fell upon his knees, began to pray and continued praying until the boat passed out of hearing round the bend.

One critic complains that we cannot be expected to "visualize" the paintings of Böcklin from the music of Huber. He only does it, he says, because the program tells him to, and asks: "How would it be if we had no guide?" Some persons perhaps would fare badly, but that proves nothing against the music. Would he, or anyone else be able to "visualize" the painting from a written description, however minute that description might be? Scarcely. Though furnished with an exhaustive criticism of a painting, by a person qualified to enter into the minutest details of technic all we could get would be a general impression more or less vague. We might be informed as to the school to which the painter belonged; as to his peculiar method of employing color and the composition of the picture; the brush work, the treatment of the figures, might be discussed at length, and yet we would get no adequate impression of the painting as a whole, as a work of art; if we had a photograph of it we could not really see it; for what we saw first in black and white would become a new thing when we saw it in color. A person who was himself a painter might look at the photograph and read the description and still not see the picture; for no two painters see and use color in precisely the same way. On the other hand a person who had no technical knowledge of painting would tell readily enough whether the picture consisted of landscape only, or landscape and figures, or of a marine view. Cannot music do as much as this, and do it even more powerfully than words?

Suppose a movement of a certain symphony is suggested by the words, "The Meadow Laughs"; another by the words, "Evoï Iacchos, Lord of the Body; who art crowned with the Vine and with the Fig!" would it be possible for a person ignorant of music to confound the two? Though he could not get the impression the musician was trying to convey he must get a different impression from the two unless he were deaf as well as blind. Would not even an ordinary listener, if he knew anything about nature and the habits of humanity, know by the character of the sounds introduced that one of the pictures was an empty landscape while the second was crowded with figures? Suppose he does not get the actual picture that was before the mind of the artist when he composed the music? He has all the material which was available for the artist, and he can as readily construct his picture from this as from the material furnished by a description of the painting. Surely a Bacchic procession is sufficiently replete with suggestion to enable the mind of aver-

age activity to construct pictures galore; and if an organ motif intrudes upon the chorus does it not at once give a new impetus to thought by suggesting the struggle between the old gods and the new?

The artist, no matter in what medium he works, must to some extent presume upon the furniture of the mind to which that work is addressed; and the person who knows nothing of the history, habits and festivals of the Greeks cannot form in his mind a definite picture of the same. The impression he gets from the music will necessarily be quite as vague, if not quite so grotesque, as that produced on the old negro by the steamboat; but some sort of an impression he must get, program or no program; and he could not possibly get the same impression from a movement that was pastoral in character as from one that is based upon a Bacchic orgie.

The musician cannot depict, in the sense of describing a scene; he cannot tell you what he sees, but he can tell you what he hears; and when it comes to reproducing a given emotion he can come nearer making you feel what he feels than either the poet or the painter. What he expects and what he has a right to expect is that the listener shall rise to the occasion and supply the missing link; if the listener does not do this the work, so far as he is concerned, remains void, and the composer, no matter how great his genius, who speaks to vacancy must remain as inarticulate as a drumstick that is used to pound sawdust instead of sheepskin.

When the enchanter says to Hotspur: "I can call spirits from the vasty deep." Hotspur, nothing daunted, replies: "And so can I; but will they come?"

This is the predicament of the musician. He may not reach every mind. If there are no spirits in the vasty deep no amount of conjuring will bring them to view; but this may not be his fault altogether. The failure may be due to stolidity or inattention, or even to mere willfulness on the part of the listener; it sometimes arises from the notion, continually fostered by the critics and by not a few teachers of music, that music is an occult science and that it is a waste of time for an ordinary person to try to understand it; sometimes it may be traced to a too strained attention to detail when the thing demanded is a generous surrender to the work as a whole; and sometimes it comes from paying attention to the program instead of to the music. Many persons are incapacitated, either by nature or education, from seeing anything in a piece of music except notes, figuration, harmonic sequences, idioms, &c., and remain unresponsive for the same reason that a peasant driving home his cow through a landscape that has inspired a painter will find nothing there but grass, trees and rocks.

Every work that is addressed to the mind presupposes a certain amount of information on the subject; and if a person expects to get his information out of that work alone he must be more or less disappointed. The program that is written ostensibly for his assistance, but really to air the knowledge of another, is frequently a hindrance rather than a help, because it tells too much; it keeps the mind chained to detail and to matters of technic, to the letter which kills, instead of leaving it free to enter into the spirit which makes alive. Most persons of enterprising habits and average intelligence would be able to get, not only pleasure but a degree of mental exaltation from music if left to themselves; but in music as in the other arts the seeker after the true thing is never left to himself. At every turn of the road,

Some intermeddler still is on the watch
To drive him back, and pound him, like a stray,
Within the pinfold of his own conceit,

and criticism of the facile sort that is printed the morning after, so far as it is read and headed, presents an impassable barrier to individual development along any line of art.

LIBEL NEWS. THE function of criticism and comment will necessarily become limited to general pusillanimity if the prevailing influences continue indefinitely. Suppose we reproduce from last Sunday's *Sun* one of its London cables:

LONDON, November 22.—Several London newspapers which criticised unfavorably the first production of the musical comedy "The Girl from Kay's," a week ago, have been surprised to receive libel suit summonses from Owen Hall, one of the authors of the piece. The editors were at first disposed to regard the affair as a joke, but it seems that the plaintiff is quite serious in his intention to take advantage of the recent judgment against the *Western Morning News* in a similar case.

This example of the absurd lengths to which the English libel law is allowed to go will probably serve to secure a reform by Parliament of the whole situation.

Henry Labouchere, editor of *Truth* and Member of Parliament, who for twenty years has been the most frequent defender of libel suits in England, won his greatest case this week. An adventurer named Cowen, better known as "The Lesser Columbus," had been exploiting lords and earls and finally the Chinese Ambassador in a clever scheme for his own advantage, which he worked under the name of the Article Club. This was ruthlessly exposed in *Truth*. There were two trials of the suit for libel. It cost Mr. Labouchere £25,000 to defend the cases, and of this amount he can only recover £5,000 in costs. In other words, his victory costs him £20,000.

This is another demonstration of the injustice of the English libel law, and it partly explains the pusillanimity of the English press.

The joke may as well be tried here on other papers, and it is sure to come. There are innumerable cases of musicians, actors, players, writers and composers who feel sore and distressed at newspaper criticisms, and hundreds of lawyers are always ready to accept or even instigate such cases on a contingent basis. The opening now exists for good, fat verdicts against newspapers. Unfavorable criticism may, on its face, be deemed malicious, the unfavorable criticism being malice itself. Why not? Critics are not inhuman, as is sometimes asserted; they are merely human and poor at that, but the papers for which they write are rich and the supposedly injured singer, player or composer always sues the paper and not the poor critic.

Should Parliament take steps to reform the libel law it will require a long time before the new laws can go into effect. Our legislatures are too busy in other directions to bother with the libel law or interfere with it; here it will stand as it is and offer opportunities to unoccupied lawyers to sue papers which expose the sham, the mediocre or the absurd. And even leaving this all aside, the true and honest and fair criticism may happen to wound a real artist or a competent composer, and such an one could also sue for libel and secure judgment. The law is just the thing nowadays, and therefore newspaper proprietors will either decide not to run the risk now existing and give up these features of their publications, or they will live in court rooms and enjoy life as it really is. The critic himself will escape probably, or he can start a music paper and fail in it as usual. But before that happens he will be wiped out by a libel judgment, for even the smallest kind of a verdict would put an end to the treasury department of the average music paper. This is the only musical paper which has thus far been undisturbed by libel cases, but then this is the only musical paper anyway that has ever had general universal patronage in all parts of the world. Why? Because it is conducted like great music publishing concerns, great piano manufacturers and great industrial establishments—on strict business principles. It can pay judgments whenever it has been decided that they must be paid, and it can pay them, because it has been conducted to pay—on strict business principles, and for these reasons alone it is a journal that is of inestimable value to its advertisers and subscribers. Its resources are probably greater than those of any musical institution on the globe—purely musical—that is to say, depending purely on musical patronage.

But daily papers—papers which can exist without

critical departments and declare dividends without them as large as with them, if not larger—will not care to submit to the dangers of the present libel laws. Therein lies the novelty of the situation as created recently, and, as usual, the critics themselves did not and do not perceive that their own future and fate rested upon the decision. They are not engaged in a pursuit that necessitates a keen or philosophical analysis of their relation to conditions, and their adaptation to changes is therefore slow and gradual only. When it has become too late they will suddenly awaken to the fact that they precipitated their own doom, not knowing that they were engaged in such a self immolation. But that is exactly the case. The musicians of intelligence are carefully studying the passing events, and as they are not apt to despair when critics lose their occupation there will be no general wailing or gnashing of teeth.

In the meantime the fun will continue, and thematic coincidences will coincide with beer, pretzels and unconscious imitations. Libel law will be invoked, too, and run parallel with lectures on musical subjects and libretto writing, while program annotations will suffer from encyclopædic exhaustion. It is a merry world for all of those who are not stupid, and a stupid world for those who are not merry, and sorry is he who is not glad.

THE critic of the new York *Staats Zeitung* was the soloist of the Philadelphia Orchestra's concert at the Academy of Music, Philadelphia, last Saturday night. He is therefore not the proper authority upon whom the *Staats Zeitung* should depend for the criticisms on the performances to be given by the Philadelphia Orchestra in this city. Not that his criticism

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may not be just and correct, but its effect is lost, its value is nil and its motive is open to question on the part of the public, because the critic is supposed to have been engaged to play in Philadelphia on the ground that he is a factor in criticism here in New York. He may have been engaged for other reasons, but the musical public would hardly accept another cause.

The critic of the *Tribune* is employed as the official annotator or explainer by the New York Philharmonic Society of its programs. He is therefore not the proper authority upon whom should devolve the duty of criticising the concerts of the Philharmonic Society. Not that his criticisms may be unfair or favorable for that reason; in fact, in order to illustrate his independence he might write too severely against such performances of the Philharmonic as displease him, and this may happen in response to the conclusion that the musical public is scrutinizing him closely, just because he is the Philharmonic annotator and discoverer of thematic coincidences and supporter of American comic opera by comparing it with examples from the classics. These very facts show that the two functions clash. He must either be a program annotator and do duty as an employee of the Philharmonic Society, the Musical Art Society and the Sembrich and other concerts and retire from his work as critic of the *Tribune*, or remain as critic and retire from the other occupations. He is now sought by concert managers to write their program annotations. If he should retire from the *Tribune* he may not be able to secure such employment, and we would therefore suggest that he remain with the *Tribune*.

As for the *Tribune*, we do not believe that paper can stand the tension; neither can the *Staats Zeitung*. These daily papers cannot have their criticisms written by men who are not considered absolutely independent, and the musical world will not agree that such conflicting employments are compatible with independence, even if THE MUSICAL COURIER admits it. Besides that, the critics are interfering with the legitimate careers of others in the

musical field. The critic of the *Staats Zeitung* in accepting the engagement in Philadelphia as solo pianist shows that he considers himself a solo pianist who is looking for engagements. He cannot view other solo pianists with that neutral, calm and dispassionate intelligence necessary for the sublime duty of impartial criticism. Imagine with what scorn he would view a writer on THE MUSICAL COURIER staff playing publicly on the piano! How he would denounce him, and yet there are several pianists on this staff who, we happen to know, are better players than the critic of the *Staats Zeitung*.

The great daily papers cannot permit their music critics to pose as competitive factors in the world of music, where careers are naturally difficult problems, and where it is a serious question of livelihood in most cases. They should pay them such large salaries as to make them independent of the temptation that outside offers bring, and if they cannot do that they should permit them to go out freely into the world of music, not handicapped with the semi-official impediment associated with daily newspaper work. The critic of the *Staats Zeitung* is a good piano teacher. He should be able to seek his future amid the environments of daily pupils, daily practice and successes on the concert stage without being obliged to write criticisms on the playing of other pianists, unless other pianists are permitted to write criticisms on his playing and his writing. The critic of the *Tribune* should not be asked to work on that paper on a limited salary when he can, with the aid of an extensive library, make much more money by becoming a general annotator and program writer and analyst of unconscious imitations. He can make much money now as an authoritative selector of repertoires for hand organs.

As the case stands at present many of the music criticisms in the *Tribune* and *Staats Zeitung* lose their force because of the conflicting occupations on the part of their critics, and chiefly because the musical world at large will not give these gentlemen the benefit of the doubt they receive from THE MUSICAL COURIER. The world is so unkind, so narrow and so ungenerous that it assumes at once that all of us, even critics of music, cannot separate their interests from their prejudices, and that even a music critic will be influenced in his opinions by his personal interests. It is a downright shame that this is so, but so it is—outside of this office, for we here know that our colleagues of the daily press are just as fair and honest and unprejudiced as we are, and that what they do is always done with the consciousness of righteousness and scrupulous considerations for the amenities of human intercourse.

The Philadelphia papers, some of which have come to hand, referring to Mr. Spanuth's performance on Saturday night, seemed to be indifferent to the fact that they were discussing the playing of a colleague. If they knew that Mr. Spanuth is the critic of the *Staats Zeitung* it did not seem to affect their judgment, which shows that musical criticism can be made independent if the critic has a proper conception of ethics and the will power to enforce it. For example, the Philadelphia *North American* of November 23 says:

The feature of the evening was the appearance of August Spanuth, who played Liszt's Concerto for Piano in E flat major. Mr. Spanuth's performance was a disappointment, the work selected proving much too difficult for him musically and technically. The concerto is a showy composition in four movements. For encore Mr. Spanuth gave a moody interpretation of a Chopin Nocturne.

Mr. Spanuth's strength, according to his own theory, has always been in Liszt, but the *North American* of Philadelphia does not agree with him. Well, that is the privilege of the critic.

From the *Public Ledger* and Sunday Philadelphia *Times* of November 23 we have clipped the following:

The concert opened with a fine, broad performance of the "Ruy Blas" Overture, one of the Mendelssohn over-

tures that wear, and this was followed by Liszt's brilliant and interesting Concerto in E flat major, the piano part played with well sustained execution by August Spanuth, of New York.

In a piano concerto the piano part is usually played by the pianist, and we are very much delighted to publish this favorable notice from the *Ledger*.

Now follows another one of these daily paper critics, the writer for the *Philadelphia Press*. He may not be an annotator of concert programs, but he has the privilege of going before the world with his criticisms whenever he feels disposed to do so, and he writes as follows on this occasion:

The concert does not call for extended notice. The Academy was comfortably filled and the audience generous in its applause for orchestra, which was heard in some good music that was charmingly rendered, and also for the pianist, who was entirely out of place, and whose performance was a little short of an impertinence. Just why the performer was imported from New York was not made clear, either in the concerto or in the Chopin number which he gave as an encore.

The critic of the *Press* if he reads this editorial article will find some reason why the *Staats Zeitung* critic was imported into Philadelphia from New York. He was not imported, according to the *Press* critic, for his piano playing.

All this proves that the critics, some of them at least, are mistaken in their vocation. The critic of the *Staats Zeitung* believes that he is a solo pianist and a virtuoso, and that is what he ought to follow, and then he will find out how agreeable and pleasant it is to read notices about himself, such as he frequently writes about other pianists. It is a great question whether Mr. Spanuth is not a better pianist than he is a critic. Certainly his annotations of last Sunday night's concert at the Metropolitan and others that we have recently read are so involved that he should follow out this musical career of his and go ahead and play the piano and make some arrangement with a piano house to exploit the instrument. There is nothing like business in this United States, and it is a gratifying thing to see the daily critics alive to it.

MANUSCRIPT SOCIETY.

IN the past the aims and objects of the Manuscript Society have been much hindered by certain deadwood members of its governing body. Some of this cumbersome material was quietly dropped at the elections, and some of it knew enough to drop out of its own accord. That the new order of things is a distinct improvement was amply demonstrated on Monday evening at Carnegie Chamber Music Hall. There took place then the first private concert of this, the fifteenth season. A. J. Goodrich is now chairman of the music committee, and under his expert and impartial régime the Manuscript Society will thrive with renewed prosperity, and will undoubtedly regain the interest of many persons who had become estranged because of certain dominating and domineering influences on the former governing board.

On Monday the following program was presented:

Piano solo—	
Papillons	Grieg
En Courant	Godard
Mme. Marie de Levenoff.	
Songs, op. 57—	
Unceasing Love	Foerster
The Fir Tree	Foerster
Early Spring	Foerster
Adolph Dahm-Petersen.	
Violin solo, Romance	Hille
Piano solo, Souvenir d'Ismailia, op. 100 (new)	Saint-Saëns
Madame de Levenoff.	
Songs, op. 57—	
Foerster's Song	Foerster
A Wondrous Thing	Foerster
Spring Is Here	Foerster
Mr. Dahm-Petersen.	
Sonata, violin and piano, A minor, op. 19	Rubinstein
Mr. de Vaux-Royer and Dr. Henry G. Hanchett.	
Accompanist, Miss Rosetta Weiner.	

KOCIAN'S DEBUT.

ANOTHER violinist of worldwide significance has come out of Bohemia. His name is Jaroslav Kocian. Last spring he conquered musical London; last Saturday evening, at Carnegie Hall, he received such enthusiastic homage as would seem to imply the early surrender of musical New York.

There is no suggestion of charlatanism about this eighteen year old master. Slight of figure, pensive of face, sane in appearance and manner, winning and modest in demeanor, his scheme of success is pure, simple, and legitimate. Freely and sincerely he gives what is in him. Neither by exaggeration of sentiment nor by meretricious finger display does he seek to force a favorable verdict. His art appeals by its own intrinsic worth. He has the supreme artistic gift of seeming able to present to us the music rather than its maker—a virtue that is generally acknowledged to be very rare in our day of self exploitation. For these reasons, and for some told later, Jaroslav Kocian holds a unique place in the ranks of our newest violinists; and for these reasons also the lad's triumph last week denotes a victory at once dignified and vital. Our musical public has been taught that red fire methods of advertising can henceforth safely be left to vaudeville and circus. Kocian's advance announcements were few and direct. His best advertisement now will be his playing. He evidently prefers actual accomplishment to sanguine bill posters.

Kocian's first number was Ernst's "Concerto Pathétique" in F sharp minor. Later followed Tchaikowsky's "Sérénade Melancolique" and "Valse Scherzo," and the finale was Paganini's "Witches' Dance."

The Ernst work has never enjoyed general vogue, chiefly because of its inordinate technical difficulty. It is a piece that the violinist rarely attempts outside of his own room. Written by a man who was a master of his instrument, this concerto contains almost everything that the average violinist would like to do. The thematic content and harmonic basis of the work are trivial and antiquated, but for purely "violinistic" effects and brilliancy of passage work Ernst's Concerto stands alone in violin literature, both old and new.

Kocian played his opening number like one inspired. Without a trace of nervousness he announced the pregnant first theme, and almost at once it was apparent that we had before us an artist of the highest rank. Fleet fingered, accurate, particular in phrasing, perfect in intonation, soulful in singing, and convincing in climax, the Bohemian virtuoso had fiddled his way into the hearts of his hearers long before he had displayed the full range of his marvelous gifts. Once, after his phenomenal performance of the cadenza, the listeners broke into resounding applause, and for a dozen measures or so they quite drowned out the orchestral tutti.

The episode pathétique was sung with unmistakable poetry and pathos. Kocian's tone, though not large, is warm and vibrant, and he varies it subtly with color and contrast. His pianissimos have a peculiarly ethereal quality. They remind one of what Gounod said about Liszt: "His music is not from the piano; it is from above, and floats in mid-air."

The conclusion of the Ernst Concerto represented a triumph of temperament and technic. Here for the first time Kocian fully unbridled his left hand. He raced over the strings with unfailing certainty. Deftly he encompassed rapid flights of fingered octaves. Harmonics in the dizziest tonal regions were thrown off with playful ease. Unruffled, the young wizard made use of bowings that must have been at once the envy and the despair of every violinist in the audience. And at the end of it all there arose a roar of acclaim, a thunder of approbation, that brought Kocian to the footlights time and again, and finally forced him to play as an encore, Bach's "Prélambule" in E, from the Sixth Unaccompanied Sonata. The exhibition that followed of perfect spiccato bowing and rapid changing of phrasing and accenting was one not likely to be forgotten soon.

Tchaikowsky's "Serenade" was played with sombre feeling. The sad, little theme, haunting in its sobbing insistence, came from Kocian's fiddle with dark and eloquent coloring. It was a proof of the young man's emotional scope that he could after this moving performance plunge at once into the gay, reckless mood of Tchaikowsky's rollicking "Valse Scherzo," and cause smiles where a moment before he had almost coaxed tears. The intricate cross rhythms and the tricky chord progressions of this Valse revealed yet new sides of Kocian's virtuosity.

Another imperative encore brought us a slow bit, with Russian characteristics in melody and harmony.

The Paganini number is not usually a display for musicianship, but Kocian managed to combine rare powers of nuance and phrasing with a transcending display of technic. One quite overlooked the dazzling difficulty of the thing owing to the manner of the doing. The player seemed intent on clearly intoning the theme and making the intricate variations merely incidental. The double stopping was prodigious, Kocian revealing himself as the greatest octave player that has ever been heard in New York, not even excepting César Thomson.

The enthusiasm was frenetic. Kocian received wreaths galore, tied with Bohemian colors, and the audience cheered and waved hats and handkerchiefs. The hero played Sarasate's "Zapateado," and Pierné's "Serenade."

Miss Julie Geyer, pianist, played Weber's "Concertstück," very much modernized with doubled basses, interlocked octaves and various other changes that were skillful and effective. We think to discover Joseffy's hand in this masterful garbing that improves Weber and yet leaves his intentions untouched. Miss Geyer has facile fingers, a full and sympathetic tone and a sense of rhythm rarely found in female pianists. She phrases with precision and taste and has learned many of the dynamic secrets of the keyboard. It seems to us, however, that some other work rather than the Weber number would have served as a better medium for the display of the player's abilities. There were evidences of temperament that should show well in Liszt, Rubinstein or Tchaikowsky. Miss Geyer was warmly applauded, but refused to play an encore.

The orchestra played three numbers, and were applauded with more vim than discrimination. Their accompaniments were conspicuous. If the temper of Saturday's audience is a safe criterion, then Jaroslav Kocian has publicly and by the public been crowned one of the musical kings of our season. May his reign extend over all the provinces, and be both pleasant and profitable.

OPENING OF THE OPERA SEASON.

WITH Verdi's "Otello," an opera that has given cause for endless discussion and indicated the enormous versatility of its composer, the Metropolitan Opera House season began on Monday evening, Alvarez singing Otello; Scotti, Iago; Mme. Eames, Desdemona, and Mrs. Homer, Emilia. Mancinelli conducted, and he gave a spirited and intelligent reading of the work. Rehearsals are to be insisted upon this season, and after two weeks or so we will find the performances running smoothly. There is no reason at the present moment for giving any extended analytical criticism of the opera. This has been done so often in these columns that it becomes an arduous and ungrateful task, and more especially so when readers are supposed to know these things. Those who read THE MUSICAL COURIER know by this time what "Otello" is, and as this paper does not appeal to general readers there is no necessity of repeating. It is known by the readers of this paper.

Alvarez does not sing in tune and never will. His method will not permit it, but he is nevertheless an excellent actor. He makes it an interesting and histrionic performance. Scotti does not rise to the occasion. He sings excellently, although it will require some time before he becomes accustomed to the climatic condition again. A good voice like that of Scotti's is very apt to be influenced by such a serious climatic change as is undertaken each year by these singers. Madame Eames sings the music of Desdemona automatically. There is no passion, there is no ring, there is no depth, there is no music. It is vocal demonstration, cold and unsympathetic, and she walks the part thoroughly. The rest of the cast was satisfactory.

Tonight Madame Sembrich will appear as the chief figure in Rossini's "Barber of Seville." Edouard de Reszké and Salignac will support her, and on Thursday afternoon an "Aida" performance, with Madame Eames and de Marchi and Edouard de Reszke and Journet, will take place. Mr. Mancinelli conducts all of these performances until Friday evening, when "Lohengrin" will be given, and Mr. Hertz will make his first appearance on that occasion as conductor.

Bogea Oumiroff.

BOGEA OUMIROFF, the Bohemian baritone, will give a recital in Mendelssohn Hall on Wednesday afternoon, December 3.

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KOCIAN AND THE PRESS.

Verdict of the Newspapers on the Violinist's First Appearance.

BELOW are the criticisms of Kocian's first concert in New York, which the newspapers of this city published last Sunday morning:

Kocian is a master technician and a self contained, capable musician, possessing extraordinary powers as a violin player, and a maturity of thought and style away beyond his years.—*The Tribune*.

Kocian exhibited exceptional certainty in swift flights into the high positions and double stopping, in intricate successions of chords and in arpeggios he was clear and fluent. His runs, crowded with passing notes and little trills, were played with dazzling speed and unerring correctness.—*The Sun*.

The violinist Jaroslav Kocian, slight, slender, unassuming in appearance and manner, made his debut at Carnegie Hall last night. His two most important numbers were display pieces written by and for virtuosi and with the smallest modicum of musical value—Ernst's F sharp minor Concerto and Paganini's "Danse des Sorcières." Between them he played two of Tchaikowsky's solo pieces that come as near to the order of salon music as that composer's work often does when he is not moving in the higher realms of his inspiration.

Mr. Kocian showed in these things a highly developed technic of the left hand—fluency, facility, dexterity in runs, scales, arpeggios, octaves and all the other things that are employed in the flowery decorations of violin playing. He showed a good command of bowing. He showed also intelligence and earnestness.—*The Times*.

Kocian is likely to become a fad. A small chap, rather broader but less tall than Kubelik, with long but not obtrusive hair, graceful in manner, but with the firmest grip on his instrument. He possesses a technic that is as perfect as Kubelik's, but infinitely more virile and powerful. One might make the reproach that his lower tones lack something of sonority, but enough could be distinguished to establish Kocian's supremacy as one of the finest, probably the finest, violin players since Sarasate.

In appearance Kocian is a trifle older looking than his countryman and fellow pupil Kubelik, but according to the printed statement Kocian was born in 1884—and figures never lie until they are questioned. Still, Kocian resorts to none of the tricks in dress and carriage—that sombre black silk stock and the traipsing walk—affected by Kubelik. Both Kocian's manner and his playing speak of virility, a most desirable quality so often absent in that exotic product, a violinist.

Kocian's debut in America was made last night in that rather old fashioned F sharp minor Concerto by Ernst. This piece may be almost outmoded, but it continues to be difficult, even when one fiddles as fluently as Kocian does. In the matters of detail his playing is remarkable. Those double stops are accurately done, and the skips are for the most part precisely measured; in his phrasing there is a healthy swing, save occasionally when he makes concession for the sake of a breath catching effect. He is decidedly worth the hearing, and his admirable tendency is toward results artistic.—*The American*.

Once more women of this city have worked themselves into a state approaching hysteria over a youthful musician. A thousand rapturous ones greeted Kocian, the violin virtuoso from Bohemia, in Carnegie Hall last night.

Each year brings forth a crop of infant prodigies and each year the brand improves. Kocian is wonderful in his way. Besides having perfect technic, he has the one thing that must be born in the musician, and which no cultivation can produce—a soul. Feeling is the greatest part of this young Bohemian's art.

Kocian, who is only eighteen years old, may feel that he has made a success of his first American appearance.—*The Press*.

The success of Kocian last night at Carnegie Hall before an enormous audience was most emphatic. He proved himself a technician of the very first order and a possessor of a wonderful amount of temperament. He was worthy the extraordinary enthusiasm of his audience.—*Das Morgen Journal*.

Kocian is a young man, but even after the very first bars one recognizes in him a born genius. His technic is enormous and he plays with a tremendous amount of warmth and tenderness. The very difficult cadenza in Ernst's F sharp minor Concerto he played in an absolutely masterful manner. His success recalled the first Paderewski concert in New York.—*Staats Zeitung*.

Kocian played the violin for an American audience for the first time last evening. His debut was made on the same platform from which New Yorkers first heard his friend and schoolfellow, Kubelik, last winter—Carnegie Hall.

The impression made by Kocian was decidedly favorable, though the audience did not go into such a furor over him as over Kubelik. The reasons for this were in favor of the present visitor, for his playing is less ostentatious and his methods less spectacular than those of his predecessor.

Kocian is no less nimble of finger than Kubelik and he double stops, executes thirds and sixths with great confidence and precision, and he can pop off Paganini harmonics and ripple out Tartini-like trills with all sufficient dexterity. But he does not create the impression that he considers such digital ingenuity as the chief end of his instrument.—*The Telegraph*.

The much announced debut of Herr Jaroslav Kocian, the Bohemian violinist, was made in Carnegie Hall last night in the presence of an audience of great size and under conditions which stamp the new virtuoso as a decided popular success.

The new violinist is strikingly like Herr Kubelik in frame and stature—strikingly unlike him in complexion. He bears himself easily, conveys an air of unconstrained seriousness, and plays without noticeable mannerisms. It needed only five minutes to establish for him sympathetic relations with his listeners, who heard him at first dispassionately, then with growing attention, finally with enthusiasm.

Herr Kubelik electrified New York concertgoers; Herr Kocian charmed them. His success is the triumph of a still, small voice which speaks from his violin with quiet insistence and great purity of things poetic or intellectual.—*The Herald*.

Jaroslav Kocian, the young Bohemian violinist, who in Europe is considered to be the only rival of Kubelik, made his debut in America at Carnegie Hall last evening. A large audience was in attendance and Kocian was liberally applauded.

The young man proved himself to be somewhat of a puzzle. A

first hearing developed so many contradictory qualities that further acquaintance with his art will be necessary before he can be fairly judged. If he were a mere prodigy like Kubelik, whose playing was instructive and magnetic, but soulless and superficial as well, there would be no such difficulty.—*The World*.

FANNIE BLOOMFIELD-ZEISLER.

[BY CABLE.]

PARIS, NOVEMBER 29, 1902.

Musical Courier, New York:

ME. FANNIE BLOOMFIELD-ZEISLER played Saint-Saëns' Fourth Concerto at the Lamoureux concert conducted by Chevillard. The utmost enthusiasm was displayed by the audience after the allegretto, culminating in a colossal triumph after the finale. Audience and orchestra wildly applauded.

DE VALMOUR.

The dispatches in the *Herald*, *World*, *Times* and *Tribune* of Monday morning give extended details regarding this triumph. We reprint the one from the *Herald*:

PARIS, Sunday.—Mrs. Bloomfield-Zeiser, a Chicago pianist, scored a notable triumph at the sixth subscription concert given by the famous Lamoureux Orchestra at the Nouveau Theatre this afternoon. The appearance of a foreigner was a considerable innovation, and only once before has an American been admitted to take part in the program of this exclusive organization.

When Mrs. Zeiser appeared on the stage a noisy anti-foreign demonstration occurred, necessitating the intervention of the Municipal Guards on duty at the theatre to suppress it. The artist won her way to favor, however, in spite of the demonstration, the audience rising in enthusiastic approval with the composer, M. Moszkowski, leading the bravas at the close of her performance.

Shanna Cumming.

MRS. SHANNA CUMMING as soloist with the Oratorio Society last Tuesday evening, and again at the last Frohman concert, revealed her delightful voice and singing in ways that won for her much favorable comments. Appended are some criticisms from the newspapers:

Mrs. Shanna Cumming's voice is beautiful and her singing of soprano airs was marked by fine dignity and artistic taste. She is an artist who will be heard here often with pleasure.—*New York Times*, November 19, 1902.

Mrs. Shanna Cumming has never been guilty of slipshod work here, but her voice has seldom sounded as resonant and euphonious as it did last night, nor can we recall from her so good an example of true oratorio style as she put to her credit in the Jerusalem air.—*New York Tribune*, November 19, 1902.

Mrs. Shanna Cumming has a voice thoroughly trained and in parts very sympathetic.—*New York Press*, November 19, 1902.

The lovely soprano voice of Mrs. Shanna Cumming was a feature.—*New York World*, November 19, 1902.

Mrs. Cumming displayed a remarkably sympathetic voice, and her phrasing was most intelligent and musical.—*New York Journal*, November 19, 1902.

Mrs. Cumming's voice was never more clear and resonant, and she sang with sympathy and understanding.—*Brooklyn Eagle*, November 19, 1902.

Mrs. Caroline Maben Flower.

MRS. CAROLINE MABEN FLOWER entertained a party of friends and about fifteen children last Saturday afternoon in her studio. Miss Rebecca Mackenzie and Mme. Renard sang and little Miss Annie Merritt played some piano solos. Mrs. Flower performed effectively her latest composition, a lullaby, which was highly praised by all present.

Dr. Jackson at Stamford.

DR. ION JACKSON sang at the organ recital given by George C. Bender, at St. John's Episcopal Church, Stamford, Conn., when the *Daily Advocate* had this to say:

The recital introduced Dr. Ion Jackson, who appeared in two vocal numbers and revealed therein a tenor voice of uncommonly fine and manifestly well trained qualities. His part in the program added something to its distinction as well as to its variety.

WHITING CONCERT.

ARTHUR WHITING, one of the best of our young American composers, gave a recital of his works last Saturday afternoon at Mendelssohn Hall. The program consisted of three duets for contralto and baritone; three songs for soprano, set to poems by Christina Rossetti; three musical versions for baritone, of as many "Barrack Room Ballads," by Kipling; a duet for soprano and tenor, with words by Robert Bridges; a song cycle, "Floriana," poems by Oliver Herford, and a suite for piano, "La Danseuse."

Mr. Whiting is modern in style, intent and workmanship. He avoids the obvious, yet his method does not seem artificial. Melodies meant to please the lay ear, and harmonies understood of babes are decidedly not within the scope, either of Mr. Whiting's inspiration or his purpose. He has patterned well after Brahms and Richard Strauss. Lest the libel adjuster misunderstand, let it be added that the American composer has his own fund of melodic invention, and a harmonic scheme both varied and characteristic. Mr. Whiting's musical ethics might well be followed by the many composers who write for ready money and quick sales.

In the songs there is revealed close adhesion to the exigencies of the texts, but the fragmentary and the episodic are eliminated with great skill. Each poem is reflected by a tangible musical mood that dominates the song as a whole. "Love Is Life's End," a duet, most transparently reveals Mr. Whiting's best qualities. It is a rare gem in modern American song literature. The Kipling settings are the best that we have had up to date. "Danny Deever" discards all claptrap contrivances for cheap realism. The music suggests rather than describes the atmosphere. Mr. Whiting has done well to let the rugged verses tell their own tale, and merely to emphasize certain dramatic phases and accent the grimness of the tragedy. "When I Am Dead, My Dearest," for soprano, met with instant success. It is a beautiful song, pure and deep. The song cycle made a distinct hit. Fanciful in spirit, half serious, half gay, the music exactly caught the character of the verse. The "Bee" quartet should prove a popular solo number. It is a quaint and pretty conceit. "La Danseuse," the piano suite, was daintily and tastefully played by Mr. Whiting. The pieces are quite in the old French style, and have a classical flavor that the title would not lead one to expect.

The singers who assisted Mr. Whiting were Marguerite Hall, contralto; Marguerite Lemon, soprano; Francis Rogers, baritone, and John Young, tenor. The composer was fortunate, for he could have found no better interpreters for his music.

KOCIAN IN BOSTON.

BOSTON, MASS., November 25, 1902.

Kocian's recital here Monday night was a tremendous success.

Kansas City.

OUR correspondent in Kansas City sends a statement from one of the papers in that city in which it announces a symphony orchestra concert for next Friday, November 28, which will be the eighth of these events. The conductor is John Behr. Our correspondent also sends an announcement of the Schubert Club's event which took place on November 25, and which according to the daily papers, promised to be particularly interesting. The soloists were Joseph Baernstein, the basso, who made such a favorable impression in Kansas City in connection with the Oratorio Society, and Miss Sarah Sanderson, soprano, "a concert singer of distinction." It should be Sara Anderson, not Sarah Sanderson. Arthur Hochman announced a music recital for Monday, November 24.

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"Mr. Huneker is a powerful personality, a man of energetic imagination, of moods and temperament."—*London Saturday Review*.

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PARIS, NOVEMBER 5, 1902.

IN a very clever article by F. George-Morot the writer points out that Paris is and has been for some time the hotel of the world, as I have been informed Boston is the centre. He suggests that Paris should be renamed Rastapolis. A rastagonère, or rasta, as it is termed for brevity's sake, is a Paris boulevard word, meaning a foreigner, an exotic, more blessed with money than manners or good taste. These are George-Morot's views: "Paris has extraordinary infatuations. One day it is for a troupe of American dancers; the day after, for a Japanese tragédienne, who grimaces and antics in a trifling piece, but who attracts the public by some novelty or other in her death throes which gives the requisite thrill; three days after this, the fad is for a songstress coming from the land of the fjords, who interprets Wagner 'like no one else,' a Colossus whose waist suggests the oak under which St. Louis used to dispense justice. People pretend to discover great refinement in her singing. Good heavens! with a waist like that! The day after, the singer—this time it's a man—is a Hollander. The Opéra seems at present entirely reserved for German composers."

In a most amusing book that I read the other day I came across a little sketch which I here translate, illustrating as it does an amusing side of foreign life in Paris. The book is called "Fantoches d'Opéra" ("Opera Puppets"), by Laglaize, with a witty preface by Monselet. It is written by one who evidently knew every character and phase of operatic life. I strongly recommend its perusal to all teachers or singers interested in lyric work. It should be read in the original, as there is so much of the technical slang of the theatres therein. This will be easy enough, as I notice that now every vocalist and singing teacher knows four European languages, although it has never been quite clear to me why there should be such a great obscurity over at least three of these tongues, when the professors talk them. The principal character in the following sketch will be readily recognized by those at all familiar with the pseudo titled foreigners—dubious duchesses and mock marchionesses—who hang, as it were, onto the skirts of an artistic and legitimate profession, and who are to be found in all capitals, Paris in particular.

"THE CONTRALTO."

"The Baroness Edmée de Saint-Aligator is one of the most lovely of the fashionable set.

"Beauty, grace, youth, wit, she possesses all the gifts of nature, in addition to a fortune, and she is a widow. When we say that she is also gifted with an agreeable contralto voice, we have completed her picture. It is unnecessary to say that the Baroness Edmée de Saint-Aligator is the idol and attraction of all the aristocratic soirées. The admirers of the Baroness—their name is legion—vie with one another as to who shall fill fullest the censer of adulation they keep constantly swinging before her altar. They compare her to Alboni, Stolz, Waldmann; that is, when they do not elevate her much higher than these celebrities. The Baroness, by dint of hearing so often the song of her own praises, begins to take her easy triumphs seriously, and finishes at last by exclaiming: 'Sono prima donna anch'io,' and decides upon becoming a professional lyric artist. This dear Baroness is one of those who are persuaded that for people of quality it is quite unnecessary to study, and so considers it derogatory to call in the aid of any professor. For common people—perhaps yes—but certainly not for one who has been the queen of fashionable salons. 'I will make my first appearance without any studies,' said she, and as the Baroness is rich

enough to pay for glory, she consults a dealer in success. This honest individual is a disciple of Barnum, and manufactures 'stars' to order for Paris and the provinces, also for exportation. He 'floats' them as he would a new sewing machine or an improved plow. The manufacturer guarantees that in one year he will make her into a 'star'; in return Madame de Saint-Aligator pays him 100,000 francs, and all the expenses necessary to install her safely in the firmament of Art. Without wasting any time in having his protégée taught any scales, trills or chromatics, this Barnum immediately begins an immense boom, which has nothing musical about it except it be the very big drum which he uses. It is decided that Naples shall be the scene for the début of the future great contralto. The morning after their arrival it is settled that the Baroness shall appear at the San Carlos Theatre, under the name of Signora Balsamina. The next day the town, the bay, the boats, the cabs, the cars, Vesuvius itself, are all plastered with immense posters announcing the early debut della baronessa Balsamina, nella Favorita.

"The posters also mention that in the third act she would wear 200,000 francs' worth of diamonds, which jewels were to be exhibited in the window of Signor —, jeweler, San Ferdinando street. Twenty-five persons were engaged to distribute all day circulars, programs, biographies, photographs of Balsamina. The night of the performance fifty people were adroitly placed in the audience to applaud and make noises, to cover up any weaknesses on the part of the débutante. Twenty other people, also mixed among the audience, were instructed to strew the stage with flowers at certain moments, and simulate the most frantic enthusiasm. Ten ladies were told off to feign sincere emotion, and if necessary to fair away at favorable opportunities. Forty lazzaroni were engaged to unharness the horses from the carriage of the singer and drag it to the hotel after the performance. Fifty mandolinists were recruited to serenade all night under the balcone della diva. Didn't he understand his business, this Barnum? Boom! boom! zing! bang!"

"At night these instructions were implicitly followed, and everything went perfectly. The claque applauded, the flowers were thrown, the ladies fainted (that is, those who were paid to do so), the serenaders serenaded, the lazzaroni unhooked the horses (and also hooked them, as they were never brought back)—in short, the triumph was complete and Balsamina entered into the starry constellation where shine the celebrities of the stage. From Naples, Balsamina and her agent went to England; same tricks, same success. From thence to Russia, Germany, America, where likewise Balsamina and her impresario achieved wonders."

Balsamina is not content, however; she is anxious to be recognized by Paris, consequently her agent goes to work, and for two years the press teems with articles such as the following: "Yesterday afternoon a splendid carriage, drawn by two magnificent steeds, crossed London Bridge at a gallop. Suddenly taking fright at a railway train's whistle, the superb coursers became uncontrollable, and taking the bit in their teeth started off on their mad career. A policeman saw the danger; in the occupant of the carriage he quickly recognized the beautiful Balsamina, that adorable artist, the delight of Covent Garden Theatre. Quick as lightning he springs forward to the rescue, and succeeds in arresting the fiery chargers. The peril is averted for the prima donna, but, alas! her courageous savior is mortally injured. He shortly expired, exclaiming: 'I have saved the Balsamina, I die happy!' With the generosity which distinguishes all great and noble minds, Balsamina has adopted the five children of the brave policeman, whose devotion thus saved the greatest of modern artists from certain death."

This story went into all the papers. Three dramatists made a play in six acts and twenty-seven scenes out of it. But the bouquet of all this display of fireworks advertising was the following announcing the arrival of Balsamina in Paris:

"Very shortly the celebrated contralto will be among us. In spite of the violent storm which raged in the Channel, Balsamina, in order to allay the fever of impatience which devours the Parisian dilettante, did not hesitate to trust herself to the treacherous waves. Wonderful to relate,

scarcely had she embarked when the waters, as if aware of the precious burden they carried, became calm as if by enchantment, and the young syren was thus enabled to sail without peril to the shores of beautiful France, where reigns a people the most gallant, the most critical, the most hospitable, and the most spiritual in the whole world."

Did I not tell you he understood his business, this Barnum? Boom! boom! zing! bang!

At last the posters of the Italian Opera in Paris, as well as all the papers, announce pompously the début of Balsamina. She is to appear as Azucena in "Il Trovatore." Shortly after the box office was opened, the whole of the seats were taken for a month in advance. The fewer the places that remained the more demand there was for them, just as in national lotteries. At the dress rehearsal no members of the press were admitted. Consequently the reporters had to resort to all kinds of tricks to get into the theatre, and procure copy and a story for their journals. The critic of the *Gaulois* disguised himself as a chorister, the one on the *Figaro* gained admission to the stage as a fireman, while the representative of the *Evénement* got in rigged up as an old female dresser, in order that he might penetrate into the diva's dressing room, and so furnish the most piquant details to the readers of his paper. Very fortunately for the cause of morality he was discovered by the critic (disguised as fireman) of the *Figaro*, who, under the pretext of giving some topographical indications, led him away and locked him up in a solitary and remote lavatory, where he did not make himself heard or effect his escape until 1 o'clock next morning; this trifling incident, however, did not hinder him from writing a most detailed notice of the dress rehearsal.

The night of the performance arrives. All the dilettantism of Paris is agog. From 7 o'clock files of cabs and carriages drive up to Les Italiens. All the fanatic admirers of the ex-Baroness Edmée de Saint-Aligator are there.

The two first scenes of the opera, in which Azucena does not appear, went on to the accompaniment of conversation, greetings, introductions. The second act begins. Balsamina in her gypsy costume is discovered seated. A thousand opera glasses are immediately leveled at her. What a pity that she has to stain her face with brown! Hush, silence, she rises, approaches the footlights, begins the *stride la vampa*. * * *

It's very weak! * * * Still, that's only natural. Emotion, you understand. The next number begins. Still weak. The nervousness continues. Comes the great duo with Manrico. * * * Still weak, very. But there, it is not every day that one makes a Parisian début. Before such an Arcopagus nervousness is quite excusable.

The curtain falls on the act, and among the audience there is a certain constraint. A prudent reserve takes the place of enthusiasm. Opinions are *con sordini*.

Third act. Balsamina in fetters is led on by the myrmidons of the relentless Conte di Luna. She begins the trio. Also weak. No applause, no encouragement. In the provinces Balsamina would have been sent off with a storm of hisses; but Paris is so generous to artists!

"Let us wait till the fourth act" everybody said. "It is in the dungeon scene that she will rise and shine. She is no doubt saving herself for that, and intends to make a great hit."

At last the prison scene begins. * * *

Balsamina is deplorably poor. Let us at once be candid; we are listening to a phenomenal nonentity. Greatest discontent among the audience. "It's a dead robbery!" is the general cry.

Balsamina has become again the Baroness de Saint-Aligator as of yore. The manufacturer of opera stars continues his trade, and has on his hands an accumulated stock of lyric celebrities whom he finds very difficult to place.

The other puppets in the above mentioned book are "The Tenor," "The Light Soprano," "The Baritone," "The Dramatic Soprano," "The Bass," "The Conductor," and "The Chorister," all equally amusing and true to life.

The threatened strike of the orchestra musicians of Paris, of which I wrote you last week a full account,



MADAME

ALICE ESTY

In America, Season 1903-4.

VOCAL RECITAL and ORATORIO

terminated in a great victory for the players. The managers of most of the principal places where orchestras are required, capitulated and acceded to the terms demanded before 5 o'clock on the day on which the strike was ordered. Some few installed a piano in place of the recalcitrant musicians, but this was not found satisfactory. Saint-Saëns sent a telegram to the president of the syndicate to the effect that he considered the strike ridiculous and should withdraw his name as honorary president if it were persisted in. His music was accordingly boycotted.

At the Colonne concerts, chronological sequence of the symphonies by Brahms are being given; at the Lamoureux concerts those of Schumann, also in the order of their composition.

The New Philharmonic Society began its season's concerts this week with the Rosé Quartet and a Scotch singer, MacInnes, who sang songs by Brahms, two old Scotch airs, and "To Anthea," by Hatton ("Bid Me To Live"). Said I not truly that Paris at present is nothing if not eclectic? I did not attend the concert, as I was enjoying the one given in the beautiful Salle Aeolian, a delightful addition to Paris concert rooms. The performance, which consisted largely of compositions by Gabriel Fauré, was very enjoyable, the exquisite taste displayed in the design of the room, and its acoustic properties being generally commented on. DE VALMOUR.

KINGSLEY ORGAN RECITAL.

THE first of two organ recitals was given at the Christian Science Church, Sixty-eighth street and Central Park West, last Thursday evening, by the organist of the church, Bruce G. Kingsley, who came here from England last May. He has a fine four manual instrument, of the modern type, given as a thank offering by a member of the Fargo family.

Beginning with the Mozart Fantaisie in F minor, there was genuine interest aroused, increasing throughout the program. The music of the Schumann Adagio (from the Symphony in C) he gave most admirably, playing with evident devotion. As to the Bach Toccata and Fugue, it is rarely played so smoothly and in such perfect taste. The tempi and registration brought out all that is in this grand composition, and showed Kingsley to be a steady, thoroughly appreciative player of the classics. Guilman's Allegretto went with smoothness, and Hollins' grand chorus made a profound impression. The "Good Friday Music" from "Parsifal" and the "Flower Maidens' Chorus" Kingsley himself transcribed from the orchestral score. Many organists say they do this, but in fact they only mark the stops approximating the orchestral coloring; Kingsley takes the full score and arranges from that. Von Weber's overture to "Oberon" closed the recital in brilliant fashion, and the young organist received many marks of appreciation at the close.

Following is the program for the recital of next week, Thursday evening, December 4, at 8:30 o'clock:

Concerto in F.....	Handel
Adagio Cantabile from the Septet.....	Beethoven
Fugue in D major.....	Bach
Overture, Romeo and Juliet.....	Tchaikowsky
Nuptial March.....	Guilmant
Scherzo from Boabdil.....	Moszkowski
Fire Music from Siegfried.....	Wagner
Overture to Rienzi.....	Wagner

ELSA RUEGGER IN NEW YORK.

THE first of the Wetzler Symphony concerts in Carnegie Hall, on Wednesday evening, reintroduced one of the foremost 'cello virtuosos the world has known, in Miss Elsa Ruegger. Being already a great favorite with the concertgoers of this city, she received an enthusiastic welcome when she first walked upon the platform, but it was mild to the applause which greeted her after she had finished playing the Rubinstein Concerto for 'cello, in D minor. She moved her audience strongly with the rare beauties of her playing. The following are extracts from the criticisms of the concert:

Miss Ruegger, whose 'cello playing has been admired before for its elegance and tastefulness and for the neatness of its technique, played the Rubinstein Concerto with sincere feeling.—New York Times.

Miss Ruegger exhibited her fine art in Rubinstein's Concerto.—New York World.

Miss Ruegger gave with great feeling Rubinstein's Concerto.—New York Press.

Miss Ruegger's 'cello was full of beautiful tones.—Daily News.

With the Boston Symphony Orchestra:

Miss Ruegger's command of the fingerboard in rapid execution, intricate arpeggio work, beautiful harmonics and the richest of chords was greatly to be admired, as it was attained with an artistic determination and exquisite tone color which are notable in the greatest of 'cellists.—Hartford Post.

Miss Ruegger displays a tone of rare firmness, roundness and musical quality and a technique that is equal to high concert standards. Her precision, her masterful intonation, her exquisite finish and the dazzling quality of her virtuoso work aroused the highest admiration. Miss Ruegger is one of the most sincere artists of this instrument.—Hartford Times.

A MONARCH OF MUSIC.

“THE King of Violinists.” That is the proud title which has for more than half a century designated Prof. Dr. Joseph Joachim. From the day that, recommended by Mendelssohn and David, the young Hungarian left the Leipzig Conservatory, he has been regarded as the legitimate leader of all serious endeavor in violin playing. It was Joachim who first completely revealed to the world the beauties of Bach's works for violin, and of the then comparatively unfamiliar concertos by Mendelssohn and Beethoven. Joachim undertook a concert tour to England and met with sensational success. This was in the early forties. Since then the musical world has rung with his fame. Other violinists came and went, but of them all Joachim remained king. Throughout the seventy-three years of his life of great

appears at concerts and is always greeted with demonstrative enthusiasm. The public and his pupils love him and musicians and critics respect him.

Joachim tells many interesting anecdotes of his meetings with famous musicians. The best of these treats of the occasion when the boy Joachim played the Beethoven Concerto for Paganini. "What is that?" asked the Italian violinist. "Beethoven's Concerto," replied Joachim. "Now play me some real music—play one of my compositions," complacently requested Paganini.

Gabrilowitsch's New York Appearances.

MR. GABRILOWITSCH'S next appearance in this city will be on Saturday afternoon, November 29, for the Young People's Symphony, at Carnegie Hall. His first recital in this city will be on Thursday afternoon, December 4, at Daly's Theatre, when he will present a program of unusual interest, the first part to be of a



THE LATEST PORTRAIT OF JOSEPH JOACHIM.

violinists there have been Wieniawski, Vieuxtemps, Laub, Ernst, Spohr, Wilhelmj, Sarasate, Ysaye, Thomson, Marsick, Léonard, Sivori, Paganini, Ole Bull, Sauret, Lipinski, the ill-fated Henry Holmes and Molique. Joachim has seen pass in review the following composers: Berlioz, Liszt, Wagner, Brahms, Mendelssohn, Schumann, Tchaikowsky, Reinecke and a host of lesser lights. The great violinist has quarreled with Liszt and Wagner and hounded with Mendelssohn and Brahms. That has ever been his taste in music; the subjective note, virtuosity and technique were to him always the mere externals of art. These conservative views gained for Joachim the directorship of the Prussian Royal High School of Music, in Berlin, a post which the venerable violinist fills with dignity and distinction today. The German Government has just built a magnificent new building in which to house Joachim, his assistants and the legion of students attracted to Berlin by the glory of the great man's name. He still

strictly classical nature, with compositions by Brahms, Beethoven and Scarlatti. Part second will be romantic, the composers being Paderewski and Chopin, and part third will be entirely of Russian works.

Dahm-Petersen Sings.

MR. DAHM-PETERSEN sang a group of six songs by Foerster, of Pittsburg, at the Manuscript Society's last meeting, accompanied by Miss Wiener, and is fast becoming known as a singer of unusual musicianship. He makes weekly visits to Schenectady, where he has a large class of pupils.

Next Kingsley Organ Recital.

THE second recital at the Second Church of Christ, Scientist, occurs next week, Thursday evening, December 4, at 8:30 p. m.

NEW PUBLICATIONS.

The Joy of Living. (Es Lebe das Leben).—A Play in Five Acts. By Hermann Sudermann. Translated from the German by Edith Wharton. Charles Scribner's Sons, New York.

That a writer of even moderate ability has power to guide the sympathy and interest of his readers in any direction that may suit him is a truth that all perceive; that he inevitably pays the penalty for guiding it in the wrong direction is equally true; but this appears rather obscure, not only to the general mind, but to many of those who are supposed to look below the surface of things.

This principle has received luminous illustration in the work of two foreign authors recently presented to New York through the medium of translation and dramatization. The clever rendering of Sudermann's play "Es Lebe das Leben," known in English as "The Joy of Living," which Edith Wharton presents through the Scribners, introduces the American reader to the spirit and the aims of the German author; while the works of the celebrated Italian whose name is perhaps more conspicuously before the public just now than that of any living writer have received such interpretation as falls to but few, even of the greatest works.

Despite the power and variety of histrionic portrayal, that author is best understood who is studied in his printed page; for, as no two persons get the same impression from the same page, the actor, however great, must to some extent veil the author from his public. It is a severe test of any ideal creation when it is put upon the stage, though it may have been created with that end in view. The individuals through whom a dramatic work is presented are more or less hampered by limitations, mental or physical, that have no place in the airy figures of the artist's brain. In many instances those best adapted to a role by reason of undisputed physical charm are wholly lacking in the mental power which would enable them to deal with it successfully, and vice versa; so that the author necessarily receives something of a shock when brought face to face with the bodily presentment of his characters, unless the character has been created with especial reference to the individual. The crucial moment for an author who has really been delivered of a great thing is that in which his word is made flesh.

In this respect d'Annunzio has been especially fortunate, while Sudermann must suffer more or less from any woman of flesh and blood who may attempt to embody Beata. There is nothing in the plays of d'Annunzio that have been presented here, except perhaps in "Francesca," that cannot be grasped and held firmly before the mind's eye by an actress of Duse's calibre; but there is much in a play like "The Joy of Living" that may elude the actress whose point of view is essentially modern and therefore more or less hectic.

Sudermann is no more addicted to the "happy ending" than d'Annunzio; but while the strongest mind may be for a moment confused and depressed by the latter's denouement, only a milkop could repine at the scene upon which Sudermann's final curtain is rung down. The reason is that d'Annunzio sees life in little, Sudermann sees it in large. Sudermann stands on the mountain top and takes in the whole of life from horizon to horizon, while d'Annunzio stands at the end of a narrow valley and looks straight before him at the space enclosed. In many respects it is a very beautiful valley; the sun occasionally shines there, not often; and the walls on either side, though softly green to the view, are impenetrable, impassable, and the strip of blue sky at the top is so narrow and so remote that it only adds poignancy to the sense of isolation.

The human race may be roughly divided into those who live in fear and those who live comparatively free from it. There may be those who are entirely free from it, but they are few, for those who do not fear for themselves fear for those who are dear to them. This is the keynote of Sudermann's play, and there is no irony in the title even as rendered into English. The joy of living consists not in the length of time we remain in the body, but in what we are able to get out of life while here. The ancients realized this to a far greater extent than we do, and it is because we realize it so little that life is worth so little to the most of us. To the average man happiness means a life devoid of friction; at least a life of fulfilled desire, and desire fulfilled without any strenuous effort on his part; it is to be at rest in fortune's lap, and in this temperament is hidden the seed of defeat. Since he wishes to be coddled by fate, not to command fate, he becomes the sport of fate; while the man of destiny, to whom power is the only happiness, becomes by virtue of this preference superior to fortune, and rules his stars.

Such a man fears nothing. His life is the coin with which he is always ready to buy what he wants, and this fact alone makes him a sovereign, because there are so few who are willing to pay in this coin. The supreme advantage of the man who does not fear death is that he does not fear life either. He gives both worlds to negli-

gence when they come between him and his destiny, and all those who are not ready to accept his ultimatum are conquered in advance. Destiny, in thus placing a man's life in his own hands, has given him power over everything else. There is nothing he cannot have if he is willing to pay the price, but precisely in the degree that he is miserly with his life, through the fear of losing it, he fails and suffers.

The age of materialism has narrowed life down to the mere breath of the nostrils; the man who has lost all that could make life desirable, even tolerable, still miserably clings to it, begging alms of breath; or he throws it away in a fit of blind despair, getting nothing in return for it. He is so craven that, although he has nothing to live for, he deems it a privilege that his lungs shall continue to pump air. He treats his physical life as the miser treats his gold; not as a means, but as an end in itself, and whenever it is menaced he draws fearfully back from the thing to which he is putting his hand.

This puling attitude, this desire to get something for nothing, is what distinguishes the so called degenerate from the normal man. The former is wholly governed by forces from without; his strongest desires are prompted by something outside of himself, over which he has no control; and precisely in the degree that he fears death does he fear life and miss it. The latter goes out for the conquest of experience, and goes joyously, because conquest is happiness to him. He lives more in a day than the coward lives in a year, and he dies but once, while the coward dies many times. In our modern civilization there is a straining back to the old Greeks, for we feel that they had something that we have not, in spite of our boasted progress; and this something is nothing more than the large, free view of life and the large, free use of it that seems to have departed with the infancy of mankind. Theirs was the love of life, not for its own sake, but for what it brings. Joy is the very root of life; but as there is no joy where fear dwells, happiness is not for the weak, whether they be good or bad, and the penalties of life are invariably for the weak.

Be good if you can, but whatever happens be fearless. This is the lesson Destiny has been trying to hammer into the race ever since the morning stars sang together. It is better to do wrong valiantly than to do right cravenly, is the precept that comes in tones of thunder alike from Olympus and Sinai. Destiny shows us by every device in her power that she has no more sympathy with the virtue that is born of cowardice than with the vice that proceeds from the same source; but for the most part we go our ways as though she had not spoken. We wonder why it is that so many good women, for instance, have to suffer. The answer is, that their goodness is the result of weakness; they are simply making a virtue of necessity.

The display of power, of strength, above all of decision, wins admiration and sympathy, even when these qualities are misdirected; and that is why the judgment is confused and the feelings outraged when in listening to a play like "La Gioconda" we are asked to sympathize with a woman like Sylvia or a man like her husband. Gioconda was the only one of the three who knew precisely what she wanted, and was determined to have it at any cost. Therefore she alone was dominant. Sylvia, in her way, was weaker than her husband, for he at last came to a decision, and when he reached it was willing to stake all upon it; while she, having neither the strength to hold him or to renounce him, handicapped by her respectability, her motherhood and a misguided affection that she could neither quell nor conquer, lost all. It was not that her husband was worse than she; he was different; his plane of life was lower, but he had as much right as she to work out his destiny according to the dictates of his own mind and heart. The fact that her plan of life was more in accord with the conventions was of no moment, save in so far as it served to confuse them both. What Sylvia lacked was the clear vision and the fearlessness that would have enabled her to take advantage of that clear seeing. She was governed by the impulse from without, not by the impulse from within; she placed the means of happiness outside herself, which is always fatal. Sudermann's Beata knew better. Instead of going out after what must fly as long as she pursued, she sat still and drew happiness to her by virtue of the power within herself.

What depresses one in a play like "Gioconda," or in a novel like "The Triumph of Death," is not that the theme is forbidden, the conditions depicted more or less morbid. No theme is forbidden to the man of genius; all things are his, and if his mind is clean and his view broad enough the most repulsive details will become purified and illumined by his touch. But art has decreed that every man in approaching certain subjects shall be either justified or condemned by his own act. If he has no sense of humor, if he sees life from one point of view alone; if he demands sympathy for the weak, the incapable, the misguided, the foolish, he falls foul of the general conception of justice and succumbs finally to the general verdict.

This lack of the sense of humor is d'Annunzio's defect.

The sense of humor is in its last analysis nothing more than the conviction that suffering is unnecessary; that a man's miseries are the exact measure of his follies, his weakness, and the man who cannot see this loses his own way and beguiles those whom he leads. D'Annunzio does not stand to his characters in the relation of a judge, but of an advocate. He sees no further than they see, for he inhabits the same valley in which they dwell; he is as much puzzled as they by it all, and consequently his presentation of life confuses those who for the time being, by virtue of the power with which he presents his case, see through his spectacles. D'Annunzio sees the unhappiness of his characters as he might see his own without seeing the cause; or he mistakes the effect for the cause; while Sudermann transcends his characters, is able to distinguish between the shadow and the substance and his principal character, Beata, has something of his breadth of view. Beata not only holds her husband but her lover after she had ceased to yield that upon which such love is supposed to feed. She binds to her by indissoluble links all those who are necessary to her happiness; all to whom she is necessary; and her justification is that she makes them all happy. When the time comes to decide between their good and her own she appears to decide in their favor, but she really gives up nothing. She has lived her life; all that she desired to do has been accomplished; her going secures the life of the man she loved, the happiness of her children and the honor of her husband, whom she also loves, strange as that may appear. If she paid with her life it must be acknowledged that she got much in return. She stands before Death, and instead of yielding weakly she bargains with him, demanding the utmost farthing for her sacrifice. She had counted the cost in the beginning, and when the day of reckoning came she was ready to pay without whining.

The attempted suicide of Settala, Sylvia's husband, was an act of cowardice, prompted by the desire to evade the responsibility of choice. It was not the obvious solution of the problem in his case, and therefore it was wrong; it was a waste of life, and it was not what he really wanted. The termination of the play, his desertion of his wife, is perfectly logical, and if one is disposed to ask why the whole force of the penalty falls on Sylvia the answer is because she was in reality, in spite of her goodness, or because of it, the weakest of the three. D'Annunzio bespeaks sympathy for her by all the insidious arts of his craft and leaves the situation unexplained; and, so soon as the spell of his power is lifted, we begin to resent the imposition. We not only resent the suggestion that a man's destiny is not in his own hands, but we resent the author's saturnine acquiescence in this philosophy and the fact that he was able to make us believe it even for so short a time.

Even the man who allows himself to be driven by circumstances feels that he has a right to the knowledge that would enable him to solve his problem; and so he has; but laziness is ingrained in the dominant majority and because failure is so common it shall go hard but we will make it a virtue. The man who fails is in precisely the same position as the schoolboy at the blackboard who, unable to work his example, sees the other boys working out theirs very easily by the same rule that has been given him. He is averse to study and so he thinks his example is the hardest of all; that the teacher has a spite against him; thinks anything rather than place the blame where it belongs. So with the man whose life is at sixes and sevens. Fate is against him; the conditions are unfavorable; he could, he thinks, do wonders with some other man's opportunity. He would rather die than think, and Fate has decreed that he shall either think or perish.

Beata sounds the keynote of her philosophy when she tells Norbert that she does not believe in unnecessary martyrdom. No sane person does; yet there are many who are disposed to make capital of it; that is to say, that they are willing to make a virtue of their own helplessness. Beata did not belong to this class, and because she did not she was a law unto herself, and over her the second death, that of disenchantment, had no power. As the conventions of the world were not her laws she had committed no sin and she left expiation to those who

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LONDON, W.

believed in conventions. There was no slime of remorse clinging to her when she weighed anchor and swung clear of their petty complications, a free soul into a free future.

Nothing could be finer in its way than Sudermann's delineation in the last act of the various stages of development at which the different characters had arrived. Passing over the Prince, who holds in reserve beneath his genial flippancy a capacity for dealing with emergencies, the three chief characters stand out in bold relief. Beata the most highly developed of the three, and, though vanquished, still dominant; the lover sobered by a sense of responsibility and ravaged by his conscience, but fearless, ready to answer with his life; "irreproachable," as the Prince remarks; and the husband who, in spite of his rank, belongs to the great majority of the unhatched; genial, lovable, but an infant in the art of self control. Beata understands his position, sympathizes with it, and out of consideration for him hastens her departure, a little fearful that he may not be able to hold out to the end. As she has not feared life, she does not fear death. There is the one shudder of the rebellious flesh at the brink of the abyss, the firm grip of the all compelling will, and the thing is done; and the end can only be depressing to those who believe that death is, under all circumstances, an unmitigated evil; who are unable to see that it may sometimes be a supreme privilege to purchase freedom with life.

There is nothing lugubrious in Beata's taking off, which is managed with consummate skill, and it becomes exhilarating when compared to the living death to which Sylvia is condemned at the end of d'Annunzio's play.

Franceska.—by Molly Elliot Seawell. Indianapolis. Bowen-Merrill Company.

The appearance of this book has called forth the remark from a literary friend that with each new book Miss Seawell gains new readers and loses no old ones. She has had nothing but success and won both the prize story contests that she entered. The five hundred dollar prize offered by the *Youth's Companion* for the best juvenile short story was taken with "Little Jarvis," and the three thousand dollar prize offered by the *New York Herald* was captured by "The Sprightly Romance of Marsac." In both cases there were a thousand or more competitors; but what is more unusual, both books had immediate public acceptance, and are today holding their own in "the literary deluge." Her new story with the whimsically spelled title promises to add to her reputation for success.

A Garden of Girls.—by Florence England Nosworthy, is a very handsome portfolio just published by R. H. Russell (New York). It consists of twelve ideal pictures founded on American types of beauty, and is full of artistic distinction.

NEW BOOKS OF THE WEEK.

THOREAU, THE POET NATURALIST. By W. E. Channing. New edition, enlarged. Edited by F. B. Sanborn. A fine specimen of artistic typography. Boston, Mass.: Charles Goodspeed. \$2 net.

OUR LADY OF THE BEECHES. By Bettina von Hutten. The story of a romantic attachment growing out of a group of letters. New York: Houghton, Mifflin & Co.

FRANCEKA. By Molly Elliot Seawell. Illustrated by Harrison Fisher. Indianapolis: Bowen-Merrill Company.

ON THE CROSS. A romance of the Passion Play at Oberammergau. By Wilhelmine von Hillern and Mary J. Safford. Philadelphia: Drexel Biddle.

AMONG THE GREAT MASTERS OF MUSIC. Scenes in the Lives of Famous Musicians. By Walter Rowlands. Illustrated. Boston: Dana Estes & Co.

SONGS OF TWO CENTURIES. By Will Carlton. A new book of poems by one of the most popular poets of our times. Illustrated. New York: Harper & Brothers.

THE REFLECTION OF AMBROSINE. By Elinor Glyn. A book which bids fair to outrival in popularity "The Visits of Elizabeth," by the same author. New York: Harper & Brothers.

A NONSENSE ANTHOLOGY. Collected by Carolyn Wells. New York: Charles Scribner's Sons.

THE BOOK OF JOYOUS CHILDREN. By James Whitcomb Riley. Illustrated by J. W. Vawter. One of the most delightful books for children written in many years.

JOHN GAYTHER'S GARDEN and the Stories Told Therein. By Frank R. Stockton. Illustrated. Eleven new stories in Mr. Stockton's most amusing vein.

IN THE LAND OF FANCY and Other Poems. By Libbie C. Baer. New York: F. Tennyson Neely.

THE POORHOUSE LARK. By Mary B. Willey. New York: F. Tennyson Neely.

HOW BALDY WON THE COUNTY SEAT. By Charles Josiah Adams. New York: F. Tennyson Neely.

YE MOUNTAINEERS. By Bingham Thoburn Wilson. Illustrated by J. Arthur Day. New York: F. Tennyson Neely.

BLACK ESAU. A Tale of the "Forty-five." By Julia Ditto Young. New York: F. Tennyson Neely.

BENDER'S STAMFORD RECITAL.

ASSISTED by Dr. Ion Jackson, George C. Bender gave the third of a series of organ recitals at St. John's P. E. Church, Stamford, Conn., November 18.

Mr. Bender began as a choir boy at St. Augustine's Chapel, gaining training as organist and choir master later of E. J. Groebel, then assuming the position at the Church of the Ascension, Greenpoint, L. I., when fifteen years old. About this time Herman Spielter, conductor of the Beethoven Mannerchor, recognized in the lad unusual talent and took him in hand, giving him a thorough course in piano, harmony, counterpoint, canon and fugue. A year and a half ago he became organist and choirmaster of St. John's, at Stamford, one of the finest modern churches of New England, where a vested choir



GEORGE C. BENDER.

of boys, women and men held sway. Bender reorganized the choir, dispensing with women altogether, so now the choir numbers thirty-seven boys and men.

The church was well filled, and Mr. Bender was listened to with marked manifestations of delight. He plays with genuine musical spirit, ample technic and an earnestness astonishing for one of his youth. His registration is at all times tasteful, and over it all there shines intelligent appreciation and interpretation of the composer.

This paper took occasion to ask of prominent members of the church for a few words as to Mr. Bender's work, and the chairman of the music committee wrote:

STAMFORD, CONN., November 10, 1902.

DEAR SIR—Mr. Bender has been organist at St. John's for about a year and a half, and has given great satisfaction. He is excellent as an organist and as a choirmaster. He is indefatigable in his work and never spares himself, and is, moreover, very agreeable in his relations with the rector and the committee. We think we were very fortunate to secure his services.

Another member wrote as follows:

DEAR SIR—This is Mr. Bender's second year with us, and when he came he at once began developing the work, showing great interest and meeting with marked success, remodeling the choir from mixed voices to male voices within a single year. This choir renders acceptably good selections of music, with frequent changes of service, showing a high order of energy and skill in Mr. Bender. In all his work with the choir he is excellent, and on a par is his skill as a performer; his organ recitals are admirable and his playing on special occasions (weddings, for instance) is noticeably fine. He is a musician of no ordinary acquirements, and in his work here has shown a high order of merit as choirmaster of a boy choir.

The *Stamford Advocate* had this to say of Mr. Bender's last recital:

The third recital of George C. Bender, organist and choirmaster of St. John's, was given last evening in that church and was much enjoyed by a large audience. * * * The principal instrumental number, however—if we except the "Tell" overture, with which the program ended—was Liszt's Prelude and Fugue on the name "B-A-C-H," which one great composer wrote as a memorial tribute to another. In this selection both the wide scope of the fine instrument's resources and the player's mastery manipulation of the same were admirably apparent. In the second part Mr. Bender gave the "Pilgrims' Chorus," from "Tannhäuser," a brilliant toccata by Faulkes, and an exquisitely sweet and tuneful composition in andante time by Lemare. For the finale Mr. Bender chose Rossini's famous overture to "William Tell," which he played with a perfection and finish, and with an obvious appreciation of the composer's intention and spirit.

An enjoyable feature of the recital was Dr. Jackson's

singing. He was in specially good voice, singing Mendelssohn's "Sorrows of Death" and Stainer's "My Hope Is in the Everlasting" with much fervor and effectiveness.

FROHMAN'S LAST CONCERT.

THE fourth and last concert under the management of Daniel Frohman was given at the Metropolitan Opera House last Sunday night. Two excellent soloists, Miss Shanna Cumming, soprano, and Gwilym Miles, baritone, and the People's Choral Union, assisted the orchestra. The program follows:

Overture, Oberon.....Weber
Orchestra.
Serenade.....Tchaikowsky
Mr. Miles.
Hymn of Thanks (old Netherland folksong), arranged by.....Kresner
Battle Hymn of the Republic.....Howe
Chorus.
Arabian Dance.....Grieg
Solveig's Song (from Peer Gynt).....Grieg
Orchestra.
Air from Elijah, Hear Ye, Israel.....Mendelssohn
Miss Cumming.
Overture, 1812.....Tchaikowsky
Orchestra.
Symphonic poem, Les Preludes.....Liszt
Orchestra.
Lo, How a Rose E'er Blooming (fifteenth century song).....Praetorius
The Lark's Song.....Mendelssohn
Chorus.
Pas des Voiles.....Chaminade
Spring Song.....Mendelssohn
Orchestra.
Fair Ellen, cantata.....Bruch
Miss Cumming, Mr. Miles, chorus and orchestra.

Miss Cumming and Mr. Miles are artists with appealing voices and both were cordially received by the audience. Mr. Frohman is to be congratulated for having engaged some resident singers for his series of Sunday night concerts.

THE GUILMANT ORGAN SCHOOL.

LAST Thursday evening the students at the Guilman Organ School gave their second recital, and the playing of the young men and women showed the excellent training of the director, William C. Carl. The other members of the faculty are specialists of world wide reputation. In referring to the departments of the school, the *New York Press* of last Sunday said:

Mr. Carl has been fortunate in securing the services of Clement R. Gale, Mus. Bac., Oxon., organist and director of chapel music and instructor of ecclesiastical music at the General Theological Seminary, New York, and organist and choirmaster of All Angels' Church, who will have charge of this department. Mr. Gale has been prominently identified with the American Guild of Organists since its organization, and is well known as a successful instructor in boy choir training as well as in the other branches of his profession. Students will have the advantage of attending choir rehearsals at All Angels' Church and the services at the seminary, so as to become more familiar with the work. In another department, already making fine headway, are the classes in theory, under A. J. Goodrich, who has full charge of the harmony, counterpoint, musical analysis, orchestration, improvisation and musical history work. Mr. Carl made a happy selection in engaging Mr. Goodrich, and the students have demonstrated by results most satisfactory the wisdom of this choice. Seven classes are now under Mr. Goodrich's tutelage. The organ tuning department is in charge of Gustav Schlette, who from his large experience and familiarity with the construction of organs is very successful in this line of work. Regarding the organ itself, all students are personally instructed by Mr. Carl, who takes full charge and gives individual instruction to each student, there being no class work, as Mr. Carl gives to each the training demanded individually.

Carl Venth's "Hiawatha."

CARL VENTH's "Hiawatha" will receive its first public presentation in Mendelssohn Hall on Thursday afternoon next, with the aid of the following artists: Mrs. Lillian Pray, soprano; Isabelle Bouton, contralto; John Young, tenor, and Julian Walker, basso. Mr. Venth will be at the piano.

Leonard Liebling.

LEONARD LIEBLING, formerly of the Berlin office of this paper and lately attached to the Chicago office of THE MUSICAL COURIER, is now a member of the staff at the headquarters here in New York.

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CINCINNATI, November 22, 1902.

THE first chamber concert of the seventh annual series by the Marien String Quartet of the College of Music, in Sinton Hall, Friday night, offered an exceptionally beautiful program before a select audience. The Haydn Quartet, op. 76, opened up a delightful vista of absolute beauty and purity of musical form, positively refreshing in the modern tendencies to exaggerated instrumentation and ultra realism. The interpretation was classic and the ensemble rigidly maintained. José Marien presented as a solo a rare old composition in a Sonata for Violin by J. F. Biber, who flourished in the seventeenth century. Aside from the genuine interest which the composition awakened the composition was so masterly that it may only be described fitly as a genuine piece of art. The inner spirit, depth and warmth were recognized in Mr. Marien's playing, and he responded to the enthusiasm of the audience by giving the last movement de capo. The accompaniment of Romeo Gorno was of one texture with this artistic result. If his ensemble playing was finely tempered it was in the Beethoven Quartet, E flat, for piano, violin, viola and 'cello, that his scholarly equipment as a musician was demonstrated best. Without adverting to his good attack, fine sense of rhythm and technical clearness of expression, which was punctuated in the many intricate little runs which arose difficult to express, it was the sense that he had grasped the thoughts of the composition that asserted itself uppermost in the unwavering ensemble that was maintained. Lino Mattioli played with him the Rubinstein Sonata, D major (first movement), and a Schumann Adagio and Allegro, both for piano and 'cello with warmth and musicianly grasp. The Andante of the Beethoven Quartet was played with inspiration. It was the first appearance of the second violin, Ren Dyksterhuis, who proved himself a valuable factor and fitted well into the quartet.

Georg Krueger, pianist of the Ohio Conservatory of Music, is at present on a concert tour of the South. On the evening of November 17 Mr. Krueger appeared at Southern Seminary, Buena Vista, Va.; November 18, at Virginia College, Roanoke, Va.; November 19, St. Mary's College, Raleigh, N. C.; November 20, Converse College, Spartanburg, N. C.; November 22, Centenary College, Cleveland, Tenn.; November 24, Nashville; November 25, Jasper, Tenn.; November 26, Chattanooga, Tenn.; November 27 he will play at Gallatin, Tenn. (Howard College). He resumes his work at the conservatory after these dates.

The Hahn Festival Orchestra, largely composed of the Symphony Orchestra forces, returned last week from its virgin trip through several of the Western States. There were large audiences everywhere, and Mr. Hahn proved himself a conductor with young, energetic forces and a brilliant future before him. At Dayton, Ohio, the blind critic, John S. Van Cleve, wrote about the concert:

"The first question which presents itself for critical consideration, is the qualities, existent or potential, of Mr. Hahn, the new director. It is with joy we should welcome the advent of any new quantity in the matter of orchestral direction, for great as are Theodore Thomas, Frank van der Stucken, Emil Paur, William Gericke and Emile Mollenhauer, with others that might be named, there is always need of more men who have something to say to us through the eloquent multi-voice of the modern orchestra. Its evangel of beauty, joy and sympathy is not yet fully uttered, and we rejoice in the possession of every new factor. Is Mr. Hahn such a new factor? I am of the opinion that he is. Having listened with close and critical attention to all the things which he did with his band, to all the ways he varied the tempo, the accent, the nuances, the style and conception of the works under his baton, works which I have heard many a time and oft delivered by other directors, I am ready to put myself on record as thinking that there is a distinct personality in Mr. Hahn, a feeling original and characteristic, combined with technical familiarity with the instruments which make him an interesting and original conductor."

The Marien String Quartet, assisted by Signor Romeo Gorno, pianist, and Miss Gertrude I. Zimmer, soprano,

were all accorded an enthusiastic reception at Washington C. H., where they played last Wednesday evening. Honors were equally distributed and all succeeded in reflecting great credit upon themselves through their artistic performance. The spacious hall was packed and the affair proved a decided success from every standpoint.

An important musical event will be that of the third of the series of College of Music invitation evenings, when Jose Marien and Dr. Nicholas J. Elsenheimer will give an evening of sonatas. A performance of celebrated works of the great masters by such artists as Mr. Marien and Dr. Elsenheimer will naturally awaken much interest among local musicians and lovers of the art. The date is set for December 3 and will take place in Sinton Hall, the temporary concert home of the College of Music.

The fine organ just completed for the Methodist Episcopal Church, on York and Baymiller streets, will be dedicated on next Tuesday evening, November 25. W. S. Sterling, dean of the College of Music, will give those invited an opportunity of hearing the best effects the new instrument is capable of producing. Mr. Sterling will be assisted by Miss Adele Westfield, pianist, and Edmund A. Jahn, bass, members of the College of Music faculty.

Miss Mannheimer has been granted a week's leave of absence by the College of Music and will fill some engagements in New York city. She will give an interpretation of "Midsummer Night's Dream," of "Nance Oldfield," and others.

The second lecture on the history of music will be given at the College of Music on next Wednesday at 1:30 p. m., by A. J. Gantvoort.

The Zilpha Barnes-Wood School of Music gave the first of a series of faculty recitals at Aeolian Hall on Monday evening, November 17. It was an evening of readings by Miss Louise King Walls, directress of elocution, assisted by John F. McCarthy, violinist, and J. Stuyvesant Kinslow, basso. The program was exceptionally well performed, as follows:

The Mosque of the Caliph.....Dobson
Selection from Dombey and Son.....Dickens
Vocal solo, The Song of the Sword.....Clough-Leighter
Monologue (The Surrender).....Phelps
Character—Miss Rosalind Hamilton.
Scene—Her Southern home, 1862.
Violin solo—
Cavatine.....J. Raff
Legende.....Wieniawski
Filling an Order.....Trowbridge
Poem (selected).....Holmes
Ballad of the Brook.....Roberts
De Fust Banjo.....Russell
The Hat.....Anonymous
Angelina.....Dunbar

Richard Schliewen, who for many years has been the leader of the violas in the Symphony Orchestra, was the concertmeister and frequently one of the soloists of the Hahn Festival Orchestra during their recent Western tour. Among the solos which he gave were a Piccolino, by Guiraud; the Bruch Concerto No. 1; the "Airs Hongrois," by Ernst; Cavatina, by Bohm, and two compositions of his own. His playing was that of an artist, and after each number he received two and three encores. At the Dayton concert J. S. van Cleve wrote of him:

"Mr. Schliewen, the concertmeister of the orchestra, played a solo number as a substitute, and delighted us all with his pure, sweet, firm tone. One number on the program merits a special word of praise; that was a capital little dance by Prof. Henry Froelich, of Cincinnati. This piece had just enough of the popular 'ragtime' quality, it was just touched with the negroid comicality, grotesqueries and pathos, and yet was so well constructed as an art piece as to escape entirely from banality, the common pitfall of those who would be popular."

An ambitious undertaking was that presented Thursday night by Oscar J. Ehrgott in Sinton Hall in Spohr's oratorio, "The Last Judgment." The chorus, composed entirely of his pupils, numbered some seventy voices, and the soloists, who had the same affiliation, were: Mrs. Blanche Berndt Mehaffey, soprano; Mrs. Oscar Ehrgott, alto; John O'Donnell, tenor, and Asa Howard Geeding, bass. Under Mr. Ehrgott's direction the chorus sang with promptness, incisiveness and fervor. The voice divisions

were well balanced and musical quality of tone was dominant. The work itself is of the broadest simplicity and deeply religious. The recitations and solos follow quickly upon each other and are shorter than is usual in the greater oratorios. The impress of careful preparation and thorough appreciation of the spirit of the work was upon the entire performance, and in this consecutiveness and consistency of treatment it became thoroughly enjoyable. The tenor has the lion's share of the solo work, and John O'Donnell, who undertook the part, is to be congratulated. He has a beautiful, even voice of lyrical capacity, though somewhat small, but it will expand. Mrs. Mehaffey sang with a freshness of quality in her voice that was assuring and with much of the oratorio spirit. The clarity of her expression was admirable in the solo, "These, Who Passed Through Heavy Tribulation." Asa Howard Geeding sang with breadth and feeling and a great deal of repose. Mrs. Oscar Ehrgott, alto, while a new quantity before the public, sustained herself admirably in the beautiful ensemble work of the quartet and chorus. Romeo Gorno played the piano accompaniments with authoritative skill and musicianly discernment.

The auction sale of the choices of seats for the Symphony concerts was held last week and realized about \$1,000. J. A. HOMAN.

SOUSA'S RETURN.

SOUZA and his band will reach New York next Saturday night, and, after giving two concerts Sunday, will resume their tour Monday morning.

The band will give a concert at the West End Theatre Sunday afternoon and will appear at the Herald Square in the evening. The following program will be given at both concerts:

Grand Russian Festival March.....Tchaikowsky
Trombone solo, Love's Enchantment.....Pryor
Arthur Pryor.
Suite, Looking Upward (new).....Sousa
Soprano solo, Thou Brilliant Bird, from Pearl of Brazil.....David
Miss Estelle Lieblich.
Flute obligato by D. A. Lyons.
Kammenoi Ostrow.....Rubinstein
Mosaic, In the Realm of the Dance.....Sousa
(Founded on famous waltz themes.)
Country Dance (new).....Nevin
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Violin solo, Souvenir de Sorrento.....Papini
Miss Grace Jenkins.
Grand Galop de Concert, Chase of the Lion.....Kolling

TWO POWERS' PUPILS.

ON Thursday evening last an audience which taxed the capacity of the Hotel Schenley ball room—the most fashionable hotel in Pittsburgh—gathered to hear a program by Mrs. Sherman Stanley and Harold Stewart Briggs. It was Mrs. Stanley's first formal appearance in Pittsburgh, to which place she went after perfecting her vocal education with Francis Fischer Powers, and Pittsburgh's musical world was more than ordinarily interested in her recital. Mrs. Stanley was in superb voice and captivated at once an unusually critical audience. Young Harold Briggs' success was equally as great, he being voted one of the very best soloists and accompanists that have ever visited Pittsburgh. The program follows:

Ah! Perfido.....Beethoven
Mrs. Sherman Stanley.
From Suite, op. 10.....MacDowell
Harold Stuart Briggs.
Schmerzen.....Wagner
Träume.....Wagner
Sei Still.....Raff
Die Lorelei.....Raff
Mrs. Stanley.
Serenade.....Jensen
Etude in D flat.....Liszt
Mr. Briggs.
Dich Theure Halle (Tannhäuser).....Wagner
Isolde's Liebestod (Tristan und Isolde).....Wagner
Mrs. Stanley.
From Carnival Mignon.....Schütt
Mr. Briggs.
Heimweh.....Herbert
Love Unceasing.....Foerster
Slumber Song.....Wagner
I Send My Heart.....Beach
Were My Songs With Wings Provided.....Hahn
Betrayal.....Chaminade
Mrs. Stanley.
Rondo Capriccioso.....Mendelssohn
Mr. Briggs.
Ocean! Thou Mighty Monster (Oberon).....Weber

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FOREIGN MUSICAL NOTES.

Central America.

SAN JOSE DE COSTA RICA.—The fortunate people of Costa Rica, not being troubled like their neighbors of Guatemala and Colombia by volcanic eruptions and political revolutions, give full vent to their musical propensities. Both at the theatre Variedades and at the halls of the Centro or Club Español were given on the same night three zarzuelas and pieces from "Lucia," "Pagliacci," "Faust," &c., sung by professional and by amateur artists, the latter being mainly ladies and gentlemen of the high society of San José.

Italy.

VENICE.—In that city, as in so many others in the Peninsula, Puccini's works, and especially his "Tosca," are holding the prominent place on the musical bill posters. In order not to be behind the others, the theatre Rossini, at Venice, announced that it would give the "Tosca," on November 15, with the following artists: Signora Fausta Labia (Tosca); Fiorello Giraud (Cavaradossi); Eduardo Camera (Scarpia); Ettore Conti (Angelotti and Sciarone); Eugenio Grossi (Spoletta) Luigi Tavecchia (Sagrestano). The orchestra leader was to be Roberto Moranzoni.

Meanwhile, the Venetian public was flocking to the Malibran theatre, where they enjoyed an artistic performance of the "Trovatore," sung by Signore Paoli, Citti-Lippi, Giacomini and by Signori Gillon and Barratin. That troupe was about to leave Venice, and proceed to Ferrara, where it was intended to give the "Trovatore" and "Poliuto."

TURIN.—On All Souls' Day, or the Ognissanti, the musical society, Cantores Taurinensis, gave in the cathedral, or the Duomo, their first audition of sacred music. They sang the mass with four male voices of Joseph Rheinberger, which was also heard for the first time in Italy. The whole affair was a perfect success, due in a great part to the very young maestro, Mario Thermignon, who was the leader of the "cantores taurinensis."

GENOA.—The municipal council of Genoa does not seem to be better disposed in favor of musical art than the Ecuadorian Congress, mentioned above as suppressing a tobacco tax destined to pay for the erection of a municipal theatre. At Genoa it is the municipal council itself which decrees the closing of the Carlo Felice, the greatest theatre of the city, for the winter season, 1902-03. This measure is due to the fact that the council refuses to vote an allocation of 30,000 lire, about \$6,000, to keep the San Felice in good condition, under the pretext that there are at Genoa, in sufficient numbers, theatres to accommodate the public.

Brazil.

RIO DE JANEIRO.—"In cities where music constitutes one of the principal preoccupations of the people * * * These words from the greatest and most influential newspaper of Brazil, the *Jornal do Commercio*, flowing as a matter of course from the pen of an unpretentious Brazilian music critic, are one more evidence of the love of Latin-Americans for music. The Rio de Janeiro writer continued his article by saying that there are always two lyric seasons in those hot countries: that of winter, patronized by the official world and the high classes of society who reside in cities during the cold months, and that of summer, patronized by the middle and poor classes. But these enjoy lyrical performances as well as the others, and are connoisseurs of good music. They have been treated at the Theatre Apollo with fine representations of the "Tosca," played by the troupe Milone-Rotoli, composed of artists like Señora Resarita Salgado, Señora Prossintz, Messrs. Montignani (who was sick for one day), Fornaci and Vinci.

Austria.

VIENNA.—Under the presidency of Countess Kielmannsegg a committee has been formed at Vienna in order to give a grand concert for the benefit of Madame Materna, whose pecuniary embarrassments are known. S. Siegfried Wagner has offered to lead the orchestra, and several artists of the Imperial Opera have also given their adhesion. The concert was to take place in the middle of this month.

Argentine Republic.

BUENOS AYRES.—The last representation of the winter opera season was given at the Politeama with "Sonnambula," of Bellini, sung by Señorita Barrientos, in the role of Amina, which she rendered with her usual talent. She appeared also in the "Barbiere di Siviglia," which was given for the benefit of the Spanish Orpheon Society, of Buenos Ayres. As usual, at the end of the theatrical season many performances are given for the benefit of divers institutions, for instance, "I Puritani" was sung at the Politeama to increase the funds of the Benevolent Society of San Isidro.

France.

PARIS.—Camille Saint-Saëns has accepted the honorary presidency of the National Federation of French Musicians. This federation, whose aim is the exclusive protection of French musicians, has already organized an orphan asylum where children are received gratuitously, and constituted a committee for the legal defense of the federation, a group to which belong many celebrated literary men and musicians.

TROYES.—The people of the champagne region, who are now suffering from a large deficiency in this year's crop of their famous wine, were very near losing the possibility of finding some consolation to their sorrows through hearing good music or spicy vaudevilles and emotional tragedies. A fire, whose origin has not yet been discovered, nearly destroyed the theatre of Troy, the prefecture or political capital of the champagne district. It occurred at the beginning of this month, and it is hoped that repairs will be hurried and the theatre be reopened before the middle of the winter season.

LYONS.—A novelty is to be signale there. The municipal authorities will themselves direct and administer the Grand Théâtre. It is called the new régime of the "régie municipale," but they do not say whether the public, instead of having to deal formally with a contractor, an impresario or a "régisseur" holding a lease from the municipality, shall have to apply directly to the mayor, deputy mayor or their substitutes, for securing tickets or ventilating the innumerable but usual complaints of spectators. Anyhow, the first night of the new régime passed off very luckily with "Sapho" of Massenet. The work and the author were warmly applauded; Massenet was compelled to appear several times before the curtain, and as he was repeatedly urged to speak he said while bowing to the audience: "I consider this soirée as being the recompense of a whole life of working." Mme. Bréjan-Silver has been an admirable Sapho.

Chili.

VALPARAISO.—The company of Italian operetta, Scognamiglio, was expected at Valparaiso, Chili, at the end of October. Its arrival was heralded by quotations in the Chilean press from papers of Buenos Ayres, where the company had given a few representations of "La Mascotte," &c., which had made a delightful impression upon the Argentine public. The star of that Italian company is the Signorina Juanita Many.

In Chili, as well as in the Argentine, the end of the winter season brings with it a real flood of theatrical representation for the benefit of public charitable institutions,

and of actors, singers, managers, impresarii, &c. The whole lyric repertory has been pressed into service for these occasions. The tenor Franceschini has sung in "Pagliacci" for the benefit of the Poor Students' League; another tenor, Luigi Innocenti; the basso Wullman; the divas Boninsegna, Santarelli, Lina Casandor; the tenor, Fiorello Giraud; the baritone, Benedetti, and many others have valiantly lent their talent to their reciprocal benefit, and to that of the humanitarian institutions of the country where they had reaped laurels and substantial rewards.

Spain.

MADRID.—The managers of the Apollo, the Lirico and Price continue, at the beginning of the season, to flatter the national sentiment in giving Spanish plays and zarzuelas before resorting to the classical foreign grand operas. Price gives the popular opera of Arrieta, "Marina," sung by Maria Alvareda. The Apollo gives "El Puño de Rosas," an original poem by Señores Arniches and Asensio Más, and music of Don Ruperto Chapi. The Lirico produces "La Guerra Santa," the favorite piece for the amateurs of grand zarzuelas. It has taken again also "Doña Juanita," a good operetta, which had not been represented for many years.

CORDOVA.—At the Gran Teatro they are to open on the 23d of this month with a series of grand zarzuelas and Spanish operas. They will be acted by the well known company, Aguadé and Constanti.

BARCELONA.—Mlle. Wanda Borissof, the brilliant mezzo soprano, has signed a new engagement with the Liceo, of Barcelona. She will sing "Samson et Dalila" and "Lohengrin." Her splendid voice, her dramatic talent and her sculptural beauty, says *Le Figaro*, have made her the idol of the Spaniards. After her representations at the Liceo Mlle. Wanda Borissof will sing "Aida" and "La Favorite" at the Royal Theatre of Madrid. And in the spring she will go to Warsaw to give some representations at the Imperial Theatre.

HUGO HEERMANN.

HUGO HEERMANN, the distinguished German violinist, will arrive in this country the end of January for his first tour under the management of Henry Wolfsohn. His début will be with the Wetzler Symphony Orchestra, in Carnegie Hall, February 5, when he will play the Beethoven Concerto.

Mr. Heermann has been playing throughout Germany of late, and the following are some of his most recent press notices:

An artist of distinction! This is the proper manner in which to characterize the violinist, Hugo Heermann.—*Berliner Tageblatt*.

Great is the reputation which preceded Heermann, but we found him greater than that reputation has led us to expect. His technic, which overcomes the greatest difficulties as if at play; his splendid song tone, free from all material alloy, transfigured, ideal!—*Lokal Anzeiger*.

The manly earnestness of his conception, his fiery temperament, the captivating sound of his tone, perfectly equalized and always within the bounds of beauty, coupled with his technic, which conquers all difficulties, prove the great reputation which preceded Heermann to be only too well deserved.—*Berliner Boersen Zeitung*.

Hugo Heermann stands at the top of the foremost violin virtuosi of today. German and French art are blended in his playing—solidity with elegance, deep and fervent feeling with a glowing temperament, his technical skill amazing, his tone full of charm.—*Vossische Zeitung, Berlin*.

The stamp of solid excellence is upon the playing of Hugo Heermann. A violinist of the grand style, a master not only of all things technical, but one also of intelligence and profound feeling. His tone is noble and of singing quality, and his cantilena sounds enchanting. The difficulties of the gigantic cadenza in the Beethoven Concerto were disposed of with amazing virtuosity.—*Berliner Zeitung*.

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AMERICAN PRESS NOTICES.

New York World.—"A fine bass voice."

Boston Transcript.—"A very beautiful bass voice with brilliant high and rich low notes."

Boston Herald.—"A strangely and impressively beautiful voice."

Brooklyn Eagle, Nov. 14, 1901.—"Mr. Tew has in his voice an instrument of very wide range, of power and sweetness at will in any register chosen and his repertory is a wide one."

Buffalo Express.—"A beautiful voice of much power and sweetness, a temperament musical and poetic, a marvelous memory and an intuitive grasp of the inner meanings of his texts."

Minneapolis Tribune.—"A young man of distinguished appearance, and a grace of manner and inborn natural, and he has a noble voice."



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Boston Music Notes.



BOSTON, MASS., November 22, 1902.

MISS PAULINE WOLTMANN, who is to sing in the Henschel Requiem on December 2 with the Cecilia Society, has sent out a very unique circular. When folded the circular is ready for posting without envelope; the folding is arranged so that no lines come on the portrait or reading matter. The picture of Miss Woltmann is attractive and striking. The "Opinions of the Press" are the only reading matter and are taken from the leading papers of the country. Miss Woltmann is to be congratulated upon her success in so many things, not the least of them being the circular alluded to above.

In last week's notice of the programs for the forthcoming Cecilia concerts this winter the statement was made that that society would give the first performance in America of Coleridge-Taylor's "Death of Minnehaha." As a matter of record this correction is made: The Nashua (N. H.) Oratorio Society gave a complete performance of the trilogy "Hiawatha" on May 9, 1902, with Miss Anita Rio, soprano; Ion Jackson, tenor; Arthur Beresford, bass, and an orchestra.

Miss Fannie Edgar Thomas lectured at Wellesley College on November 17, the subject of her lecture being "Interesting French Artists in their Paris Homes." Miss Thomas is the first woman who has ever lectured before the musical department of Wellesley College, and the occasion was particularly interesting. The lecture was greatly enjoyed by the young women, who listened with attention to Miss Thomas, who is so perfectly at home herself in her subject. The artists mentioned were Saint-Saëns, Clave, Massenet, Chaminade, Widor and Augusta Holmès. It is well known that Miss Thomas had special advantages in knowing all that is best in Paris musical life during her residence in that city.

In Huntington Chambers Hall Wednesday evening Carl Faeltel played the following program before a large audience: Thirty-two Variations, C minor, and Sonata, F major, op. 54, Beethoven; Prelude and Fugue, C sharp major, Bach; Rondo, A minor, Mozart; Nocturne, A major, Field; Gigue, D minor, Haesler; Sonata, G minor, op. 22, Schumann. Mr. Faeltel places ideals before us the loftiness and purity of which cannot be impeached, and in following him through a program one is impressed with the fact that his marvelous technic is only the servant to his masterly musicianship. His playing is distinctly to the cultivated, and his hearers were emphatic in their approval of his performance.

Miss Effie L. Palmer, soprano, assisted by Miss M. Alice Palmer, contralto, will sing a program at her studio, Pierce Building, Friday evening, November 28.

Louis C. Elson lectured in Portland on Thursday on "Our National Music and Its Sources."

A literary recital and musical was given by Miss Anna G. Claff and Arthur D. Albaun, at Everett Hall, Everett, on Wednesday evening, November 19.

A large audience gathered at Steinert Hall, Tuesday afternoon, when George Devoll and Edwin Isham gave their second recital.

On their well arranged program were songs by Bizet, Brahms, Handel, Mendelssohn, Chaminade, Chadwick, Bunting, Wallace and Ford.

Mr. Devoll sang a group of Bunting's Creole songs. Mr. Isham was most enjoyed in Chaminade's "Voisinage."

Duets, in which both sang with freedom, were the program's features, "The Sea," by Brahms, and Schultz's "Summer Night" being two of their numbers.

The Choral Art Society of Boston, under the direction of Wallace Goodrich, will present its first program in Trinity Church, Friday evening, December 19. The particular field chosen for the work consists largely of early music—a selection of vocal masterpieces from the sixteenth, seventeenth and eighteenth centuries, and those works of Bach

designed for chorus and orchestra. To these are added modern works that require the same equipment and environment.

A concert will be given in Sanders Theatre, Cambridge, Friday, December 5, in honor of the eightieth birthday of Mrs. Louis Agassiz. The program will be rendered by the Boston Symphony Orchestra and the Choral Art Society.

Miss Harriet Miller, of Bangor, Me., is a former pupil of Mrs. E. T. Wasgatt. At a test for the awarding of a free scholarship at the New England Conservatory of Music the committee of selection decided her voice to be better than any other in the large number of applicants. Miss Miller has already entered upon her studies.

Madame Franklin's pupil, Mrs. Helen Allen Hunt, is engaged for "The Messiah," which will be given by the Handel and Hayden Society on December 25.

Carl Stasny has been enjoying the visit in Boston of his old friend and colleague, Frederic Lamond. Mr. Stasny is receiving many favorable reports from his past pupils, who are filling responsible positions in various schools and colleges throughout the country.

George Hamlin, tenor, of Chicago, will give a Richard Strauss song recital in Steinert Hall on Tuesday afternoon, December 2.

Alfred A. Farland, banjoist, will give a recital at Chickering Hall December 2. Mr. Farland will be assisted by Miss Elsa Heindl, Heinrich Schuecker, harpist, and the Imperial Mandolin and Guitar Quartet.

Felix Fox's first piano recital will take place in Steinert Hall on the evening of December 11. He will be assisted by Dr. Goetschius, who, with Mr. Fox, will play a piece by César Franck, originally composed for the organ and subsequently rearranged for piano and organ by the composer.

Homer Norris gave his new lecture before the Waltham Music Club on the evening of the 18th inst. The *Free Press-Tribune* pronounced it the "most scientific and truly musical" lecture ever given in Waltham. Miss van Kuran, pupil of Miss Munger, sang songs by Giordani, Mozart, Brahms, Strauss, and "Three Roses Red" and "Sweetheart," by Norris.

"The Flight of the Eagle," which was delayed at the printer's on account of trouble with the title page, is to be sung at the Faeltel Pianoforte School December 11.

The event of the season in Malden in musical and literary circles will be the production of "A Hero in Khaki," an original musical military comedy, which will be given next Thursday and Friday evenings. The music of the operetta is by Hadaway and Mason. Original lyrics are also contributed by E. L. Hadaway, of Malden.

The members of the cast include many of the leading amateurs of Malden, assisted by some of the stars of the Boston Bankers' Association. The members of the cast are U. S. Kerr, Fred W. Cutter, Walter B. C. Fox, Arthur M. Horne, Robert A. Perkins, M. Sumner Coggan, Lewis P. Sawin, Frank S. Coburn, E. E. Bullock, J. F. Hanshue, L. Willard Flint, George E. Willey, Harry A. Bacon and Misses Anna Florence Smith, Bessie L. Holden, Mabel T. Hawley, Edith M. Small, Marian Pratt and Mollie Bentley. The musical director will be Milan F. Bennett.

Mrs. Carrie H. Adams has been appointed director of the Chaminade Choral Society of Melrose Highlands.

Raoul Pugno will give another piano recital in Chickering Hall on Thursday afternoon, December 4.

Mrs. Charles R. Adams is receiving vocal pupils this season at her home studio, 130 St. Botolph street.

Miss Augusta Cottlow will give a piano recital in Steinert Hall on Tuesday evening, November 25.

Rossini's "Stabat Mater" will be sung at the Eliot Church, Newton, Sunday afternoon, the 30th, at 4.30 o'clock. The chorus will number thirty-five, and the soloists will be Mrs. Frances Dunton Wood, soprano; Miss Adah Campbell Hussey, contralto; Lewis B. Canterbury, tenor; Frederic W. Cutter, bass, and Everett E. Truette, organist and director. The entire work will be given.

An impromptu affair of a musical nature was given last week by Carl Sobeski at his studios, Huntington Chambers. The guest of honor was the baritone, Mr. Omeroff. Mr. Sobeski sang, also Mr. Omeroff, Miss Worthley, of Brookline, and Miss and Mr. Kendall. Among the guests present were Miss Wales, Mr. and Mrs. Herbert Eustis, Mrs. Caroline Eustis, Miss Sadie Eustis, George Eustis, Mr. and Mrs. G. H. Worthley and daughters, all of Brookline; Mr. and Mrs. Charles W. Turner, Dr. de Lewandorski and Ralph Smalley. The evening was a brilliant social success. These "evenings" will be a feature during the winter.

The Kneisel Quartet will give two concerts in Worcester, the dates selected being February 10 and March 24. These concerts are to be given in Tuckerman Hall, at the Woman's Club.

Concerts announced for the week:

Sunday—Symphony Hall, 8 p. m., Crestore and his Italian band.
Monday—Chickering Hall, 8 p. m., first concert of the Longy Club.
Symphony Hall, 8 p. m., first appearance here of Kocian, the Bohemian violinist. Miss Julia Geyer will also play.
Huntington Chambers Hall, 8 p. m., song recital by David Newland, lyric tenor.
Tuesday—Symphony Hall, 8 p. m., Mascagni Opera Company.
Wednesday—Symphony Hall, 8 p. m., Mascagni Opera Company.
Thursday—Chickering Hall, 8 p. m., piano recital by Mark Hambourg.
Friday—Symphony Hall, 2.30 p. m., rehearsal of the Boston Symphony Orchestra.
Saturday—Symphony Hall, 8 p. m., sixth concert of the Symphony Orchestra.

Boston Symphony Orchestra.

THE fifth concert of the Boston Symphony Orchestra was given Saturday night, November 22, in Symphony Hall, Boston. The program was as follows:

Symphony in A major, Italian.....Mendelssohn
Song, To Hope.....Beethoven
Symphonic Variations.....Dvorák
Wotan's Farewell and Fire Chalm.....Wagner
Mr. van Rooy was the soloist.

KOCIAN'S FIRST RECITAL.

THE first recital of Kocian is announced for this (Wednesday) afternoon at Carnegie Hall at 3.15, when the following program will be presented:

Sonata in C minor.....Beethoven
Kocian and Miss Julie Geyer.
Romance.....Joachim
Moto perpetuo.....Ries
Kocian.
Gavotte and Variations.....Rameau
Etude de Concert.....Liszt
Miss Julie Geyer.
Dumka.....Kocian
Holka-Madrooka.....Sevcik
Kocian.
Berceuse.....Henselt
Valse.....Rubinstein
Miss Julie Geyer.
I Palpit.....Paganini
Kocian.

ROGER-MICLOS TO PLAY.

PARIS advices received at this office are to the effect that Madame Roger-Miclos, the eminent pianist, is to be the soloist at the Colonne concert in Paris on November 30. As is already known, Madame Roger-Miclos is to appear in concerts and recitals in the United States in the spring of next year.

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CHARLOTTE MACONDA'S POPULARITY.

CO have boys hired to stand in line from 6 o'clock in the morning until the sale of seats opens for a song recital is a compliment paid so seldom to any except the greatest foreign artists that it is worthy of mention when it happens to an American. That is the record, however, which must go to the credit of the distinguished young coloratura soprano, Mme. Charlotte Maconda, who gave a recital in Minneapolis last week, and the incident is strong testimony of her popularity as a woman and her high rank as an artist.

Madame Maconda's season opened November 2 with her appearance at Daniel Frohman's Sunday evening concert, at the Metropolitan Opera House, when she was the only

off the Delibes song with sureness and success.—New York Commercial Advertiser, November 3.

Madame Maconda sang delightfully. I know of no American coloratura soprano, save Blauvelt, who can equal her. The voice itself is of first quality, velvety and round, and discreetly used. She phrased her Mozart with excellent attention to tradition.—New York Evening Telegram, November 3, 1903.

Charlotte Maconda was the heroine of the stage show last night, and mighty well she looked in white and spangles. The singer was nervous, but she was also plucky and much applauded.—New York Evening Sun, November 3, 1903.

Madame Maconda in the Bell Song from "Lakmé" achieved the lofty coloratura passages with brilliant facility.—New York Evening World, November 3, 1903.

Mme. Charlotte Maconda was the song soloist. She was heard in two coloratura arias, in which she displayed considerable technique and an artistic method. Madame Maconda's voice is beautiful in

audience, fine in respect of numbers. It was, in short, a high class and thoroughly enjoyable concert.—New York Tribune, November 3, 1903.

Madame Maconda sang a Mozart aria from "Il Re Pastore," to which Max Bendix played the violin obligato. Later the singer displayed her agile voice in Delibes' Bell Song.—New York Journal, November 3, 1903.

HEATHE-GREGORY WITH GRAU.

THE following letter received by Mr. Heathe-Gregory will best explain the situation:

Mr. Heathe-Gregory, The St. James:

DEAR SIR—In consideration of the Maurice Grau Opera Company's paying you the sum of one hundred and fifty dollars (\$150), you undertake to sing the role of Vulcan in the opera of "Philemon et Baucis," to be given by us at the Waldorf-Astoria on the evening of January 27, 1903. Very sincerely yours,

MAURICE GRAU, President.

The cast is to be as follows:

Baucis.....Mme. Camille Seygard
Philemon.....M. Salignac
Jupiter.....M. Journet
Vulcan.....Mr. Heathe-Gregory

Conductor, M. Flon.

Mr. Heathe-Gregory has sung all his life. As a boy he sang in the choir at Old Trinity, and when his voice changed, it became a rich basso. At seventeen the young man sang at the Metropolitan Opera House, and at eighteen he began his vocal studies with that excellent teacher, J. Jerome Hayes, and is still a pupil of Mr. Hayes. At the present time Mr. Gregory is studying repertory with Marcel Journet, of the Grau Opera Company.

Miss Annie Leary introduced Mr. Heathe-Gregory to the fashionable world, and since then the young singer has filled engagements in many fine houses in this country and England. Abroad the basso sang before royalty and many titled personages. The list is headed by King Edward, the Duke and Duchess of Connaught, the Duke and Duchess of Marlborough, the Earl and Countess of Minto of Canada, Lady Kaye, Mrs. Ronalds and Mrs. Mackay. In New York, Newport and Washington, D. C., Mr. Heathe-Gregory has sung for Mrs. Astor, Mrs. O. H. P. Belmont, Mrs. Stuyvesant Fish, Mrs. Herman Oelrichs, Mrs. Burke-Roche, Sir Julian Pauncefote, and Senator and Mrs. Hansbrough. Mr. Heathe-Gregory has sung on the same program with Mesdames Sembrich, Fritz Scheff, Suzanne Adams, Bridewell, Nevada, Nordica, Edouard de Reszké, Journet and van Rooy, and he has given joint recitals with Fritz Scheff and Marcel Journet.

After singing for Mancinelli two years ago last spring, Mr. Heathe-Gregory received the following letter of endorsement:

The undersigned, having heard Mr. Heathe-Gregory sing, hereby testifies that he has a beautiful bass voice and good musical intelligence, so that he gives promise of a brilliant future.

LUIGI MANCINELLI.

Mr. Gregory is under the management of C. S. Graff & Co., and his managers will accept a few more engagements after his appearance in opera before sailing for the other side to prepare himself for a grand opera career.

ROGERS SONG RECITAL.

FRANCIS ROGERS has arranged the following program for his recital in Mendelssohn Hall, Tuesday afternoon, December 2:

A l'Amour rendre les Armes.....Rameau
Intorno all' Idol mio.....Cesti
Air from OEdipe à Colonne.....Sacchini
Ja, du bist elend.....Franz
Stille Sicherheit.....Franz
Wanderer's Nachtlied.....Schubert
Todessehnen.....Brahms
Good Night.....Rubinstein
Traum durch die Dämmerung.....R. Strauss
Am Rhein und beim Wein.....Ries
L'Attente.....Svendens
Menuet.....Saint-Saëns
Désir d'Amour.....Saint-Saëns
L'Heure exquise.....Hahn
Irish Battle Hymn.....Arranged by Villiers Stanford
The Foggy Dew.....Arranged by Villiers Stanford
The Banks of the Daisies.....Arranged by Villiers Stanford
One Fond Kiss (Highland Melody).....
Songs of Araby.....Clay
The Clown's Serenade.....Luckstone
My Song Is of the Sturdy North.....E. German
Isidore Luckstone will be at the piano.



CHARLOTTE MACONDA.

assisting vocalist for Ossip Gabrilowitsch's first New York appearance this season. Madame Maconda is already booked for engagements that will take her South as well as West. She will have a very busy season until April 30. After that she will go abroad to fill important engagements in England and on the Continent, remaining during the entire season of 1903-4.

Here are some notices from New York dailies after Madame Maconda's appearance at the Frohman concert:

Madame Maconda is another artist who has shown a sure and steady growth. In the last two or three years she has been heard rarely in New York, but she has not been idle. Her voice is larger than it was and her control of it is better. Little fault was to be found with her singing of the difficult Mozart air, and she carried

quality. She received generous applause.—Staats-Zeitung, November 3, 1903.

Mme. Charlotte Maconda sang in beautiful voice and with finished art; in the air from Mozart's opera, "Il Re Pastore," with an admirable cantabile, and in the Bell Song from "Lakmé" with brilliant and accurate coloratura.—New York Times, November 3, 1903.

Charlotte Maconda was the vocalist—a welcome appearance of a superior artist who is seldom free to sing in New York. She sang an air from Mozart's "Il Re Pastore" with delightful simplicity, and the Bell Song from "Lakmé" with delicious daintiness.—New York World, November 3, 1903.

There were interesting vocal pieces by Madame Maconda and brilliant piano performances by Mr. Gabrilowitsch. There was also an



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Music in Brooklyn.

THAT dear soul who recently exclaimed while riding in a Manhattan trolley that "Things always happen in Brooklyn," may not have been thinking of music. Nevertheless, something unusual in a musical way happened in the borough last week at the concert given in the Academy of Music.

The artists were Mrs. Alma Webster Powell, the coloratura soprano, and Arthur Hochman, the young Russian pianist. Rudolph Bullerjahn, whose successful debut *THE MUSICAL COURIER* chronicled a fortnight ago, wielded the baton over the same orchestra that played under him at his first appearance in Manhattan. Mrs. Powell belongs to Brooklyn, and as her return from her recent European triumphs and her singing were previously heralded in these columns, no extended notice of her is required here. Mr. Hochman, who has played in Brooklyn before, arrived from Germany in time to fill an engagement earlier in the month in Philadelphia, and then he was unexpectedly called to Brooklyn to assist at the concert given at the Academy of Music. It is this gifted youth who is the innocent cause of the trouble. All the musicians who attended the concert are enjoying a good laugh at the expense of the gentlemen who write the musical reviews for the Brooklyn papers.

One of the orchestral numbers announced on the program was Liszt's Third Hungarian Rhapsody, but instead of the third, the orchestra played the sixth, which is more familiar and more popular, but from their reports the critics did not recognize the difference. Then young Hochman, without as much as a smile, added to the gayety of the occasion by playing for one of his encores the same showy work, the Sixth Hungarian Rhapsody, by Franz Liszt. Pianists all over the house grinned, the members of the orchestra looked aghast, and some musicians, not exactly pianists, but who do know a Liszt Rhapsody when they hear one, laughed audibly. As not one of the reports in the Brooklyn papers referred to this unusual coincidence, what is one to infer?

The *Eagle's* reviewer got nearer to it than any of his colleagues, for he wrote that the extra number played was a Liszt Grand Polonaise. The *Times*, *Citizen* and *Freie Presse* were suspiciously silent about the encores.

Besides the Liszt Sixth Hungarian Rhapsody, Hochman played a lovely melody by Brahms after the Liszt Concerto in E flat major, performed as his first program number, and after the Sixth Rhapsody he was again called out and then added a winning little Berceuse by Iljinsky. For his second program number Hochman played an Arabesque by Schumann, and Tchaikowsky's moving Theme and Variations. The young man's predilection for Russian composers is natural and he makes them wonderfully interesting. His beautiful touch, his imagina-

tion, and, above all, his temperament all tend to get out what there is in the music of the melancholy Slav.

Mrs. Powell sang the "Bell Song" from "Lakme," an aria from the "Magic Flute" and one of the Pirani compositions, which she sang at the Carnegie Hall concert, and two encores, "Annie Laurie" and Pirani's setting to "John Anderson, My Jo." The song from Delibes' opera she sang with the orchestra. For the Mozart Aria and the others she had Pirani's assistance at the piano.

Bullerjahn, the conductor, confirmed the impressions of his first appearance in New York. He is a leader of routine, and what is essentially more important, a magnetic and compelling figure as he stands directing the orchestra. Not since the days of Anton Seidl has a Brooklyn audience heard Goldmark's "Sakuntala" overture so beautifully played. The other orchestral numbers were two of Pirani's compositions, the "Lohengrin" Prelude and the "Tannhäuser" Overture.

The concert was not over until a late hour, but late as it was, reunions were held behind the stage and the universal inquiry was:

"How did it happen that the orchestra played Liszt's Sixth Rhapsody and that the piano soloist of the evening also played it?"

No one gave a satisfactory answer. But young Hochman explained that he had made up his mind to play it and play it he did.

Three interesting concerts were given Tuesday night of last week. At the Academy of Music a critical audience assembled to hear the young violinist Richard C. Kay. The lad played the same works heard at his debut in Manhattan, and again revealed remarkable talent and the best schooling. Max Liebling played the piano parts. Miss Maria Victoria Torrilhon, as the solo pianist, distinguished herself in her performance of Joseffy's arrangement of an air from Gluck's "Alceste," the Prelude by Rachmaninoff, a Study by MacDowell and one of her own compositions. The audience enjoyed her playing and applauded her as it did the star of the evening.

Miss Henrietta Weber's concert the same evening at Wissner Hall was a great success. The pianist was well received. The assisting artists, Oley Speaks, basso; Ludwig Laurier, violinist, and Jacob B. Fox, as second pianist, divided the honors with her. As solos Miss Weber played beautifully a Ballade, Intermezzo and Capriccio by Brahms, Mendelssohn's Rondo Capriccioso, a Nocturne by Paderewski and the Gounod-Liszt Waltz from "Faust." After the Brahms pieces Miss Weber was recalled and added the characteristic "Le Coucou," by Daquin. Mr. Speaks sang splendidly the aria, "Hear Me! Ye Winds and Waves," from Handel's opera "Julius Caesar," and three songs, "Mavourneen," by Margaret Lang; "Had a Horse," by Korbay, and "When Mabel Sings," one of his own clever songs. He sang as an encore after his group of songs "The Quest," by Smith. Miss Weber and Mr. Laurier gave a scholarly performance of Beethoven's "Kreutzer Sonata." Mr. Laurier as his solo number played the Ballade and Polonaise by Viueuxtemps. The concert closed with a sparkling performance of Mendelssohn's "Allegro Brillante," for two pianos, by Miss Weber and Mr. Fox.

The third musical event last Tuesday night was the recital by the Brooklyn soprano, Mrs. Florence Drake Le Roy, at Memorial Hall. Mrs. Le Roy sang an air from

Mozart's "Don Giovanni," the "Shadow Song" from "Dinorah" and songs by Massenet, Hadley, Arne, Chadwick and Bradsby. Mrs. Le Roy was assisted by Henry Clark, baritone, in songs by Schumann, Korbay and the Old English style, and Mrs. Clark in piano solos by Chopin, Schubert, Rubinstein, Sinding and Liszt. The piano accompaniments for Mrs. Le Roy were played by Mrs. Florence Brown Shepard. The patrons for the concert included Mrs. Alexander S. Bacon, Mrs. W. R. Bishop, Mr. and Mrs. Byron A. Brooks, Mrs. John E. Bullwinkel, Mrs. William G. Chapin, Mrs. W. L. Chapman, Mrs. Frederick V. Dare, Mr. and Mrs. C. Austin Dayton, Mrs. Luther R. Dyott, Mrs. R. Morrison Gray, Mrs. Emma Richardson Kuster, Mrs. Miles, Alvah D. Miller, Mrs. S. H. Moore, Miss Marion W. Morton, Mrs. W. A. O. Paul, Mrs. Daniel Simmons, Mrs. George H. Treadwell.

Pupils and teachers in the school of musical art connected with Adelphi College gave a musicale Tuesday at which an instructive program was contributed by Mrs. Stuart Close, Miss Grace Dodge, Miss Sophie Kayser, Miss May Dayton, Mrs. James M. Murphy and the Misses Taylor.

Thursday evening members of the Brooklyn Institute enjoyed a fine concert in Association Hall given by Miss Mary Münchhoff, soprano; Miss Elsa Ruegger, the 'cellist, and Julian Walker, basso. Miss Münchhoff sang very brilliantly an air from "La Sonnambula" and songs by Veracini, Giordani, Schubert, Wagner, Behm and Alabieff, in which she gave evidence of delightful art. The impression made by Miss Münchhoff must secure for her more engagements in Brooklyn. It was Miss Ruegger's second appearance in Brooklyn this month, she having played at the first concert by the Boston Symphony Orchestra. In her most finished style the young 'cellist performed two movements from Boccherini's Sonata in A major, and then salon pieces like "The Swan," by Saint-Saëns; "The Bee," by Schubert, and, more interesting, a "Romance," by Huber, and good arrangements of Schubert's "Du Bist die Ruh," and that composer's "Moment Musical."

Mr. Walker was in excellent voice and sang marvelously well the tragic "Todessechen," by Brahms; Tchaikowsky's "Serenade"; "Winter Night," by Hollaender, and songs by Root, Chadwick and Herbert. "Chanson d'Amour," by Hollman, as the closing number was sung by Miss Münchhoff, with 'cello obligato by Miss Ruegger. Andre Benoit, the accompanist of the evening, afforded sympathetic support to the soloists.

Monday afternoon of this week, Dr. Henry G. Hanchett gave the closing lecture in the autumn course at Adelphi College on "Pairs of Composers." The composers contrasted were Steibelt and Pleyel, and Chopin and Liszt. The compositions played as illustrations follow:

Rondo in F major, Les Papillons (The Butterflies).....	Steibelt
Rondo favori, in E flat major.....	Pleyel
Scherzo, No. 3, in C sharp minor, op. 39.....	Chopin
Eglogue, Première Année de Pèlerinage, No. 7.....	Liszt
Second Ballade in B minor.....	Liszt
Gnomesreigen.....	

The Arion Singing Festival begins tomorrow, Thursday evening, and will be continued Friday and Saturday with concerts on both evenings and a matinee on the last day. At the third concert, Tuesday evening, December 2, the



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Quartet in E flat major.....Mozart
The Kneisel Quartet.
Reverie et Capriccio for violin with piano accompaniment.....Berlioz
Mr. Kneisel and Mr. Zach.
Sextet for two violins, two violas and two cellos, op. 70. Tchaikowsky
The Kneisel Quartet.
Assisted by Mr. Zach and Mr. Keller.

The faculty and pupils of the Klingensfeld College of Music on Hancock street held an informal reception last Friday evening.

KREISLER IN LONDON.

HERE are some criticisms of Fritz Kreisler's recital in St. James Hall, London, June 13, 1902:

Fritz Kreisler, the latest violin master from Vienna, where they seem to grow fiddlers as we grow hops, gave a recital yesterday afternoon, and despite atrocious weather attracted a considerable audience. More than that, he stirred our public to enthusiasm, solo after solo being received with unbounded applause and many recalls. Was all this deserved? Most certainly it was. The young artist is simply a great violinist. If we do not style him a great virtuoso it is because he has proved himself to be that and very much more. He combines with mastery of the instrument a measure of feeling and intelligence which qualifies him for the highest honors, and we say emphatically that of all the gifted violinists who have lately come among us none excels Fritz Kreisler as an artist, while few can challenge him as an executant. This was abundantly demonstrated in the course of a long recital, which, beginning with Tartini's "Devil's Trill," continuing with Vieuxtemps' Concerto in F sharp minor, Bach's Prelude in E major (with Schumann's accompaniment), and other works, ended with the Russian Airs of Wieniawski. There could have been no more complete test, nor any result less open to the charge of lacking decisiveness. The fluency and neatness of Mr. Kreisler's execution, the beauty of his tone and the sensitiveness of his expression were quite sufficient to explain and justify the cordial demonstrations of the public. Let him play again!—London Daily Telegraph.

Herr Kreisler reminds one of nobody so strongly as Dr. Joachim. The most illustrious of modern violinists himself could hardly have played the Prelude from Bach's suite in E, with Schumann's accompaniment, the Nardini Gavotte or the beautiful Goldmark air more exquisitely than Herr Kreisler played them in St. James' Hall yesterday. Vieuxtemps, as represented in his Concerto in F sharp minor, and even Tartini in his "Devil's Trill," is mere child's play to Herr Kreisler, who, in addition to his extremely polished and complete technical accomplishment, has the temperament of the real artist.—London Times.

MARIE DE LEVENOFF.

MME. MARIE DE LEVENOFF, the solo pianist at the concert of the Manuscript Society, Monday night, studied at the Paris Conservatory and won the first medal one year. In piano she was the pupil of the celebrated master Georges Matthias, who was himself a pupil of the great Chopin. She studied singing with such well known maestros as Wartel, teacher to Nilsson; J. J. Masset, teacher to Nicolini, Bouhy, Rose Caron, and French and Italian opera with the eminent Duprez. Still studying, she sings for two years at the "Harmonie Sacrée" and participates in all the concerts given under the direction of Lamoureux and Cressonnois.

She went back to Paris in 1887 and settled there as music teacher. Mme. de Levenoff gave concerts at the Pleyel Hall, and played many times every winter in Paris as well as in the provinces. She made a tour in America during the season of 1897. She is back now, and intends to make New York her permanent home.

New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselechen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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Ecstasy. Song.....Miss Alice Trabue, Louisville, Ky.
My Star. Song.....Miss Wilcox, Cleveland, Ohio
From Three Browning Songs, op. 44—
Ah, Love, But a Day.....Mrs. Sue H. Furbeck, Chicago, Ill.
Ah, Love, But a Day.....Miss Sylvia Elcock, New Haven, Conn.
I Send My Heart Up to Thee. { Miss Sylvia Elcock, New Haven, Conn.
The Year's at the Spring.....George Hamlin, Omaha, Neb.
The Year's at the Spring.....George Hamlin, De Kalb, Ill.
The Year's at the Spring.....George Hamlin, Des Moines, Ia.
The Year's at the Spring.....George Hamlin, Lincoln, Neb.
The Year's at the Spring.....George Hamlin, St. Joseph, Mo.

George W. Chadwick.

Lyrics from Told in the Gate—
Sweetheart, Thy Lips Are Touched With Flame.....Miss Elcock, New Haven, Conn.
Dear Love, When in Thine Arms.....Miss Cummings, Newark, N. J.
Dear Love, When in Thine Arms.....Miss C. A. Yocum, Reading, Pa.
The Rose Leans Over the Pool.....Mrs. S. C. Jones, Brooklyn, N. Y.
Was I Not Thine?.....Mr. Bronson, Fargo, N. Dak.
Nocturne. Song.....Mme. Josephine Jacoby, Milwaukee, Wis.
Nocturne. Song.....Mrs. Retta J. Shank, Chicago, Ill.
The Danza. Song.....Miss Feilding Roselle, Brooklyn, N. Y.
The Danza. Song.....Ellison van Hoose, Milwaukee, Wis.
The Danza. Song.....Miss Caroline M. Polhamus, Brooklyn, N. Y.
Allah. Song.....Miss Kathleen Howard, Brooklyn, N. Y.
Were I a Prince? Egyptian song.....George Hamlin, Omaha, Neb.
Bedouin Love Song.....Walter B. Ball, Columbus, Ohio
The Maiden and the Butterfly. { Miss Suzanne Baker, Brooklyn, N. Y.

Arthur Foote.

The Rose and the Gardener. Song.....Mrs. Borden-Low, New York
Come Back to Me, Beloved. Song.....Mrs. Borden-Low, New York
Love Me if I Live. Song.....Miss Feilding Roselle, Milwaukee, Wis.
The Roses Are Dead. Song.....Miss Caroline M. Polhamus, Brooklyn, N. Y.
Irish Folk Song.....Arion Musical Club, Milwaukee, Wis.

Margaret Ruthven Lang.

Irish Lovesong.....Ellison van Hoose, Milwaukee, Wis.
Irish Lovesong.....William Harper, Summit, N. J.

Frank Lynes.

Sweetheart, Sigh No More. Song.....Miss Swain, Indianapolis, Ind.
Spring Song.....Miss Rees, Cynthia, Ky.
Remember Now Thy Creator. Song.....F. M. Marston, Wellfleet, Mass.
O, Wild Bird, Tell Me. Duet.....Misses Fitzwater and Smith, Cynthia, Ky.
Eight Fairy Tales, op. 28. Piano.....Miss Beatley, Boston, Mass.
The Dancing Bear, from op. 28. { Miss Margaret Davenport, Carlinville, Ill.

Edward MacDowell.

Shadow Dance, op. 39. Piano.....Miss Helen Bogart, Brooklyn, N. Y.
Hunting Song, op. 39. Piano.....Miss Antoinette Oehler, Newark, N. J.
Dance of the Gnomes, op. 39. Piano.....Lester Cook, Newark, N. J.
An Old Garden, op. 62. Piano.....Miss Spears, Chattanooga, Tenn.
To a Water Lily, op. 51. Piano.....Mrs. Hadden-Alexander, New Haven, Conn.
Deserted. Song.....Mrs. Benjamin Guckenberger, Springfield, Mass.

John W. Metcalf.

Absent. Song.....Mrs. Sue H. Furbeck, Chicago, Ill.
Absent. Song.....P. J. Phin, Cambridge, Mass.

Edna Rosalind Park.

A Memory. Song.....Mrs. Augustus, Cleveland, Ohio
Love. Song.....Mrs. Augustus, Cleveland, Ohio
A Thought. Song.....Mrs. Augustus, Cleveland, Ohio

Sebastian B. Schiesinger.

Longing. Song.....Miss Feilding Roselle, Milwaukee, Wis.

W. C. E. Seeböck.

By the Frog Pond. Piano.....William H. Sherwood, Granville, Ohio
By the Frog Pond. Piano.....William H. Sherwood, Knoxville, Ill.
By the Frog Pond. Piano.....William H. Sherwood, Findlay, Ohio
By the Frog Pond. Piano.....William H. Sherwood, Wooster, Ohio
By the Frog Pond. Piano.....Mr. Seeböck, Englewood, Ia.
By the Frog Pond. Piano.....Mr. Seeböck, Webster City, Ia.
By the Frog Pond. Piano.....Mr. Seeböck, Toulon, Ill.
By the Frog Pond. Piano.....Mr. Seeböck, Hastings, Neb.
By the Frog Pond. Piano.....Mr. Seeböck, St. Joseph, Mo.
By the Frog Pond. Piano.....Mr. Seeböck, Lincoln, Neb.
By the Frog Pond. Piano.....Mr. Seeböck, Des Moines, Ia.
By the Frog Pond. Piano.....Mr. Seeböck, De Kalb, Ill.
By the Frog Pond. Piano.....Mr. Seeböck, Omaha, Neb.
By the Frog Pond. Piano.....Mr. Seeböck, Chicago, Ill.
Menuet de la Cour, op. 61. Piano.....Mr. Seeböck, Toulon, Ill.
Sarabande, op. 118. Piano.....Mr. Seeböck, Hastings, Neb.
Mazurka, op. 118. Piano.....Mr. Seeböck, Chicago, Ill.
Berceuse, op. 112. Violin and piano.....Jan van Oordt, St. Joseph, Mo.
Berceuse, op. 112. Violin and piano.....Jan van Oordt, Des Moines, Ia.
Berceuse, op. 112. Violin and piano.....Jan van Oordt, Chicago, Ill.
To Phyllis, op. 121. Song.....Mrs. M. F. Bollman, Englewood, Ill.

D. A. Blackman Public Lesson.

AT D. A. Blackman's studio last Monday evening the following pupils took part in the fortnightly public lesson: S. Bennett, Mrs. Mare Merrick, W. H. White, Miss Mary Lounsbury, Wm. Gergen, Mrs. Oscar Smith, Mrs. Norma Neal, Miss Caroline Belcher, Mrs. M. E. Clark, Miss A. G. Eurelle and Mr. Schlobohm.

Mrs. Clark, Mrs. Neal, W. H. White and Wm. Gergen made a marvelous gain, demonstrating great mental control. All the other students did well. Mrs. White gave a demonstration of fully developed voice on high C, at which all were amazed. "It was the happiest night of my life," said Mr. Blackman. As he is a most conscientious teacher this means much.

Miss Minnie Tracey.

MISS MINNIE TRACEY achieved success recently in Copenhagen, where she sang with the orchestra of Joachim Andersen. Her arias were from "Don Giovanni" and "Dich Theure Halle," "Tannhäuser." She has sung with great success all through Norway and Sweden.

"Another American, Arthur Shattuck, pupil of Leschetizky, only twenty-one years old." Miss Tracey writes, "found success the previous Sunday playing a Rubinstein concerto."

Klingensfeld College of Music.

AGERMAN program was given last Friday evening at the second informal reception at the Klingensfeld College of Music, 108 Hancock street, Brooklyn. Mrs. Klingensfeld, the acting principal of the college, gave two selections, "The German in Pathos" and "The German in Humor." For the first she read the farewell of "Joan of Arc," from Schiller's romantic tragedy, and to illustrate the humorous part, "Max and Moritz," by Busch. There were vocal solos by Mrs. E. V. Lanning, contralto, and mandolin solos by A. V. Bunker, of the faculty. Elaine Barton, a little girl, gave some clever recitations.

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Dec. 1, Paterson, N. J. Evening. Armory.
Tues. 2, Poughkeepsie, N. Y. Matinee. Opera House.
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Wed. 3, Pittsfield, Mass. Matinee. Casino.
Wed. 3, Springfield, Mass. Evening. City Hall.
Thur. 4, Athol, Mass. Matinee. Opera House.
Thur. 4, Fitchburg, Mass. Evening. Cummings Op. House.
Fri. 5, Providence, R. I. Mat. & Eve. Infantry Hall.
Sat. 6, Worcester, Mass. Mat. & Eve. Mechanics' Hall.
Sun. 7, Boston, Mass. Evening. Symphony Hall.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, November 24, 1902.



So many people as could comfortably get into Steinway Hall listened to a pretty concert on Tuesday evening of last week. It was the first of this season's series, under the auspices of The Cable Piano Company. Mme. Anna Weiss and Signor Antonio Frosolono opened the entertainment with the first movement of the Grieg C minor Sonata. Arthur Vogelsang sang a group of tuneful songs, Signor Frosolono played Wieniawski's *Legende* for violin, and Madame Weiss gave the Liszt "Faust" fantasia. But the part most enjoyed by the audience was the singing by the composer, Mrs. Carrie Jacobs-Bond, of the melodious little songs which have won for that lady more than a local reputation. Mrs. Bond takes the listeners into her confidence, and her melodies arouse the real emotions. The concert was a success in many ways. Miss Mary Tracy was the accompanist, and did it well.

Mme. Eleanora Petrelli has introduced some talented pupils. One of them is Miss Beula West, who appeared in Steinway Hall last Friday evening. Considering the rather highly colored advance announcement, by which marvelous things were expected, the beautiful young singer rose to the occasion. The advance promise was of a young artist "just entering her sixteenth year, who is undoubtedly one of the marvels of the musical world, and is surely destined to become one of the most famous vocalists of

the twentieth century. She is possessed of a voice of extraordinary range, reaching from low F to A above, yet not

It is a question how much that sort of thing does to retard the attainments of very young singers. A much more modest claim might have answered as well and lessened the risk of disappointment. The young singer gave the familiar Waltz Song by Venezano, Campana's "Asleep in the Deep," the "Faust" "Spinning Wheel" and "Jewel" songs and several others. She has a large contralto voice of only is the range of her voice phenomenal, but its power, tone quality and technique are superb. Other pupils of Mme. Petrelli took part, and they were assisted by organist H. G. Bernson and Miss Elsa Luebke, soprano.

The Critic's Hard Luck.

Chicago critics have a pretty hard time of it, especially on election nights, but not so hard as their contemporaries in San Francisco. There we are told how "Richard A. Lucchesi, the well known musical critic of San Francisco, has begun suit to recover \$33,600 damages from the Tivoli Opera Company and its manager, W. H. Leahy, because certain of the Tivoli people used force in preventing him from entering the theatre and refused to allow him to enter the place, after he had bought nine different tickets."

In Chicago the critics can usually get in on one ticket, unless, as in the case of a distinguished war correspondent, he finds it more convenient to "trun de tic" in de waste basket."

Glenn Hall's Engagements.

Glenn Hall is receiving a bountiful share of the season's work. Beginning with a song recital at Ashland, Wis., the last of September, he has been heard at Grand Rapids, Mich. (St. Cecilia Club); Mt. Vernon, Ia. (Cornell Col-

lege); Cedar Rapids, Ia.; St. Joseph, Mo.; Hutchinson, Kan.; Pueblo, Col. (Orchestral Society); Denver, Col., and Fort Worth, Tex.

Last week Mr. Hall was in Manitoba, where he sang in two successive performances of "The Creation" with the Choral Society of Winnipeg. On December 21 Mr. Hall will sing the same work with the Handel and Haydn Society of Boston. It will be Mr. Hall's fourth appearance with that society in the space of a year and a half.

CHICAGO NOTES.

CHICAGO, November 24, 1902.

On November 25 the Schumann Club will give a concert to Miss Marie Josefa, violinist, who has recently returned from study under Sauret, César Thomson and Ysaye. The young artist will be assisted by Mrs. Clara Henley Bussing, soprano, and Mrs. Mark T. Leonard, accompanist, both of whom are well known to Chicago concertgoers.

George Crampton, the baritone, will assist Mr. Dolmetsch in his forthcoming concerts of old music, to be given at Daly's Theatre, New York. Mr. Crampton frequently appeared at Mr. Dolmetsch's entertainments in London.

The *Philharmonic*, a monthly magazine hitherto published here by the Ziegfelds, has been sold to Arthur B. McCoid. Charles R. Nixon will be retained as the editor of the paper.

Mr. and Mrs. Howard Wells have inaugurated with their lecture recital, "How to Listen to Music," a new departure in a much needed abused field. Their entertainment is not a technical treatise on musical forms, or a discourse on the art of listening. It consists of a musical program made up of selections from the representative composers which will be treated in such a way that the most careless, inexperienced listener will be able to closely follow the music, noticing details of the composition and points of interpretation which had always escaped him before. In this way he will be enabled to gain more than a general impression of a musical work, and will know the whys and wherefores of his liking for certain interpretations.

Kirk Towns, the new baritone at the Chicago Musical College, who has so rapidly won his way to favor here, was the recipient of some exceedingly flattering press notices after his recent appearance with the Thomas Orchestra, at the first concert given by the college faculty. Appended are a few confirmatory excerpts:

The first was Kirk Towns, a young baritone, possessed of a voice of much smoothness and evenness, very agreeable in quality, healthy and firm and schooled sufficiently well to bring it under good control.—Chicago Tribune, October 22.

Kirk Towns, the young baritone, possessing a very agreeable voice and finished manner, sang the aria "Vision Fugitive" ("Hérodiade"), by Massenet. He shows careful training and was cordially

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received by the audience. In response to an encore a portion of the aria was repeated.—Evening Post, October 22.

Kirk Towns, the new baritone, displayed a voice of very lovely quality and sang most expressively Massenet's "Vision Fugitive."—Evening News, October 23.

The other newcomer was Kirk Towns, baritone, an American by birth and inclination, but one who has been abroad a number of years. He sang an aria from "Hérodiade" (Massenet) well enough to merit an enthusiastic encore.—Chicago Inter Ocean, October 22.

Kirk Towns, another recent accession of the college, sang for the first time here in public. He possesses a baritone voice of very agreeable quality and sang well the "Vision Fugitive," from Massenet's "Hérodiade."—Chicago Journal, October 22.

William H. Sherwood has been engaged to play the Liszt E flat Concerto for piano at one of the Popular Winter Concerts in Cleveland, Ohio. The date is January 4.

Simon Hartmann, the baritone, will soon leave for New York for a series of engagements.

Miss Virginia Listemann will leave shortly for Boston, where she is to give a song recital.

Dr. Ziegfeld has abandoned his projected tour to India. Instead he will go to Europe later in the winter.

The Savage season of opera in English, at the Studebaker Theatre, promises to be the most successful in the career of this enterprise. The opening night will be on December 1.

Miss Carrie Bridewell was in town en route for Peoria, where she will give a recital at the Coliseum.

Mabel Geneva Sharp, the soprano, is having a busy season. She was the first artist engaged by the new Ger-

mania Maennerchor for their opening concert. She has also been secured for three Nebraska recitals and for one at Kewanee, Ill., December 5.

William A. Willett, the popular baritone, appeared recently with the Minneapolis Philharmonic Society. The consensus of critical opinion is that Mr. Willett has a splendid voice and is a musician of taste and knowledge. A few of Mr. Willett's early engagements are Chicago Commons Concert, Chicago, November 30; Belden Avenue Choral Society, Chicago, December 4; Waukegan, Ill., December 9, and Arion Society, Milwaukee, Wis., February 10. Recent dates for Mr. Willett have been: Muscalle, Hotel Hayden, Chicago, October 31; Minneapolis, "Samson and Delilah," November 11; Kimball Hall, Chicago, November 14; Auditorium, Chicago, November 23.

Miss Carrie Bridewell, the contralto, gave a song recital in Peoria, Monday evening, November 17, before a large audience. It was a return engagement, Miss Bridewell having sung at the great Saengerfest last spring. Here are a few words of praise from the columns devoted by the press to the recent concert:

An elegant and modish audience responded rapturously, and applauded each number again and yet again.—Star.

Miss Bridewell came, saw and conquered. Her personality is so winning that she captured her audience before she began to sing.—Journal.

From the very start the audience was captivated by the full, mellow tones of her voice, and as each number was given in that flawless style the applause became more and more general until she was forced to respond to three encores.—Herald-Transcript.

In December William H. Sherwood will give a series of recitals throughout Kansas and Nebraska.

This was the program at the sixth Thomas concert:
Overture, The Marriage of Figaro.....Mozart
Symphony, G minor (Köchel 550).....Mozart
Allegro molto, andante, menuetto, finale.
Concerto for piano, No. 9, E flat.....Mozart
Overture, Leonore, No. 1.....Beethoven
Symphonic Variations, op. 78.....Dvorák
Symphonic poem, Korsholm (new).....Jarnfelt

Great interest was manifested in Josef Weiss' recital on Thursday evening, in Music Hall. He is a pianist of solid musical and technical attainments, who has thoroughly analyzed his material, and chastened it through the sieve of a cultured mind and a large artistic experience.

Arthur Hochman assisted at George Hamlin's concert last Sunday. The young pianist was very successful.

Elizabeth Fenno-Adler sings in Valparaiso, Ind., on the 27th of this month, and in the early part of December for the Political Equity Club in the Fine Arts Building, this city.

The Schumann Club gave a very interesting concert on November 25 at University Hall. The assisting artists

were Miss Marie Josefa, violinist; Clara Henly Bussing, soprano, and Mrs. Mark T. Leonard, accompanist.

A WORD FOR TSCHAIKOWSKY.

Editors The Musical Courier:

READ in your paper last week a letter on Tschai-kowsky, signed by Algernon Ashton. I do not know this gentleman, but one thing I make out from the letter is that he does not know Tschai-kowsky's compositions. Neither did he understand the notice of the English critic from which he quoted. The article of the English critic in question reads: "Could anyone imagine that the Tschai-kowsky of the little piano pieces would become the Tschai-kowsky of the 'Pathetic Symphony'?" On the other hand, Schumann, Mendelssohn and Chopin can hardly be said to have made similar progress in their art. Turning to these compositions we do not seem to see the same steady progress of thought, but often a decadence. This would appear to be the difference between genius and talent."

Then Mr. Ashton goes on to say that, according to the above quotation, Tschai-kowsky was a genius, while Schumann, Chopin and Mendelssohn were not.

First of all, I do not see how Mr. Ashton made out of the article his statement when the critic simply made a supposition and not a statement. The critic did not mention that Tschai-kowsky was a genius and that Chopin, Schumann and Mendelssohn were not.

Second, we will leave the critic, and talk about Mr. Ashton's statement that "Tschai-kowsky was certainly a great musician, but not a great composer, and least of all a genius, for the simple reason that he completely lacked a distinctive style of his own." Mr. Ashton also states that "indeed it is grossly foolish to mention Tschai-kowsky in the same breath with the illustrious composers just named, so vastly superior are they."

Being a Russian, a pupil of Rubinstein and of Rimsky-Korsakoff, it is a little ticklish for me to defend Tschai-kowsky, but I cannot help asking the question, "Where did Mr. Ashton receive his musical education, to have a musical right to say that Tschai-kowsky is not a genius?" He who wrote six symphonies, most individual, most original music, of perfect workmanship, perfect orchestration; he who wrote the most original operas, "Eugen Onegin," "Dame Pique," "Opritschnik," "Mazeppa"; the ballets, "The Sleeping Beauty," "Nutcracker"; B minor Piano Concerto, which can safely rival Brahms' or Chopin's concertos; numerous piano pieces, and many beautiful original songs. Let Mr. Ashton take Tschai-kowsky's songs, "Die Nacht," op. 60, No. 9; "The Pilgrim's Song," op. 47, and see for himself that these, too, can at any time be successfully compared with Schumann's or Schubert's. Let him take Tschai-kowsky's vocal, piano, orchestral and operatic compositions, and study them conscientiously, and he will undoubtedly come to the conclusion that Tschai-kowsky can stand independently on the same level with Chopin, Mendelssohn, Schumann, and even with Wagner and Beethoven.

Tschai-kowsky's works are but little known outside of Russia, but the time will come, and it is coming fast, when Tschai-kowsky and his Russian contemporaries will have to be recognized as equals of the German leaders of musical thought.

PLATON BROUNOFF.

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MENDELSSOHN'S "ST. PAUL."

ORATORIO SOCIETY.

THE "St. Paul" Oratorio is one of the few works of prominence that are heard here occasionally. It was produced on the evening of November 18 by the Oratorio Society, which is somewhat moribund. People have not become sufficiently interested as volunteer chorus singers to attend rehearsals and give any vitality to such work. Therefore there are unbalanced and uneven choruses that are not in such condition as to do justice to a great work like "St. Paul." It is not our province to make any comparisons between "St. Paul" and "Elijah" any more than we would make a comparison between those two great figures. Each had his own mission and each of these oratorios has its own mission; both are profound works. But they must be produced under the baton of a great man, not merely a choral drill conductor but some man who has the force of musical prowess, and who has done some work which will justify on his part the handling of a great composition of such mass and strength. Besides, even if he be a good man and an accomplished conductor, he must have an orchestra which has been rehearsed and which has been trained; not merely an accidental and incidental mass of players brought together for this one purpose.

There were only a few bright spots in this dim mass of dense, dark color, and they were the soloists. Miss Shanna Cumming sang with feeling and with musical instinct and with a splendid control of her voice. Miss Pelton, the contralto, disposed of her work with equal intelligence and with a thorough knowledge of her role or part as we may call it. Mr. van Hoose is singing better all the time and is developing into a splendid tenor, and Mr. Janpolski and Mr. Hosea, with the small parts assigned to them, did the best under the circumstances. Both are intelligent singers. Mr. van Rooy sang in German, so that we could have in New York the usual Volapuk. There is no reason why Mr. van Rooy should sing in English when he can get all the engagements he needs in the polyglot, but then when an oratorio like "St. Paul" is sung, or any other oratorio, even an oratorio of an American composer, it should be in one language at least.

The house was not crowded. Carnegie Hall had many vacant seats, and so it will continue with the Oratorio Society until life and energy and good management assume control of this necessary institution, which, if it desires to live and exercise its functions as they should be performed in New York, will secure some bright, big conductor who understands the fulfillment of such a mission as the working up and working out of the oratorio under large auspices in a metropolitan community. For the work assigned him the present conductor is well fitted, but that is not what we want in New York. We want bigger work than the Oratorio Society is doing. It is not only the drill master and the good trainer and the

good chorus master that we need but we need a man of breadth and culture who can show, through precedent and education and experience, that he has learned this thing thoroughly and then can teach it to us.

STRAUSS'S PERSONAL APPEARANCE.

BOSTON, Mass., November 21, 1902.

DEAR MR. BLUMENBERG—Leonard Liebling in his entertaining letter from Chicago published in THE MUSICAL COURIER of November 19 said, apropos of George Hamlin's Strauss song recital:

Philip Hale's program notes describe Richard Strauss as a man small, slight, with a large, finely developed head, and long, spidery arms. No description was ever more inexact. The famous composer is tall, broad shouldered and of generous weight, with a head and arms in average ratio to his other proportions. He is blonde and blue eyed, is sharp and decisive in his movements, and speaks with the peculiar, drawling accent of South Germans. As a leader he is more forceful than elegant, more earnest than poetical.

I am glad that Mr. Liebling called attention to this error, for accuracy is a virtue—even in program books.

But I did not give this description of Strauss on my own authority. I wrote "Strauss is described," &c. Furthermore I wrote no "program notes" for this or any other recital of Mr. Hamlin. I contributed merely a short biographical sketch.

I have never had the pleasure of seeing Richard Strauss. In September, 1898, Mr. Hamlin invited me to write for his program a sketch of this remarkable composer. I then described Strauss' personal appearance as he was then described both by German and French writers who were most friendly to him.

About a year ago I was told by a friend of Strauss that this description was wholly inaccurate. I at once wrote Mr. Hamlin and asked him to strike out the misleading sentence.

I am glad that Strauss is tall, not small and slight; that his arms are not spidery; that he has "a head and arms in average ratio to his other proportions." He has every excuse for having a big head. Yours truly,

PHILIP HALE.

Ludovic Bretnier.

WE are glad to announce the recovery of Ludovic Bretnier from his recent severe illness. Mr. Bretnier has been operated upon for appendicitis and will soon be able to appear in public again. Mr. and Mrs. Bretnier are now at home at the Florence apartments.

FIRST WETZLER CONCERT.

HERMANN HANS WETZLER on last Wednesday evening introduced himself to New York as a serious symphony conductor come to stay. His concert attracted the largest and most fashionable audience that has been seen for some time in Carnegie Hall. A glance at Mr. Wetzler's program will at once afford a key to his musical tastes and ideals. He is versatile and yet conservative; a virtuoso and yet a student.

Symphony No. 5, C minor.....Beethoven
Concerto for Piano, G major.....Beethoven
Prelude and Finale, from Tristan und Isolde.....Wagner
Concerto for 'Cello, D minor.....Rubinstein
Prelude, Meistersinger.....Wagner

The Beethoven Symphony was given an unequivocally impressive performance. The skeleton of the structure was laid bare with keen analytical power, but the organism as a whole lost none of its cohesiveness, nor was it marred in sweep and power. From the first incisive announcement of the theme in the first movement to the last brilliant climax of the finale the young conductor was absolutely sure of his task, and he neither weakened nor wavered. He introduced no new effects into the work, but also he forgot none of the old. It was Wetzler's intense earnestness and his intellectual grip that forced us to follow so closely a work that is one of the most familiar in all symphonic literature. Players and listeners alike were dominated; of that there could be no question. It was apparent, too, that Wetzler worked under difficulties, for his string department was rough and unrhythmical, and the brass was quite impossible. Making all due allowances for the difficulty of stopping and overblowing on the French horn, there was, nevertheless, no excuse for such very ragged work as was given last Wednesday. It redounds but the more to the conductor's credit that he was able to focus the attention of the audience away from these technical shortcomings, and upon the work and of his own individual performance.

The Andante and Scherzo have rarely been better done here than by Wetzler. His refinement, his faculty for nicety of phrasing and his thorough appreciation of tonal balances, made the middle movements of the symphony a musical delight. The Scherzo was taken with a trifle more deliberation than we have been accustomed to, but in the process the piece lost nothing in sprightliness and gained considerably in clearness.

The "Tristan" music might have been made to yield more passion. The true tragic note was not touched.

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the pathos of Isolde's lament did not reach across the footlights. The climaxes and power were implied rather than actual. There was a slight air of constraint in the whole. Here we should have liked to see intellect triumph over temperament. But that is all a matter of personal preference and individual interpretation. The "Meistersinger" prelude was broad and brilliant.

As an accompanist with orchestra Wetzler displayed intimate knowledge of the solo parts, unusual tact and firm rhythm.

Gabrilowitsch, the pianist, performed his exacting task with ease and authority. He, too, is something of a musical thinker, and he accentuated the structural points of the Beethoven Concerto without missing any of its poetry. His scales were crisp and clear, his double notes accurate and rapid, and his tone was sympathetic and multicolored.

Elsa Ruegger had not chosen a very grateful medium for the display of her exceptional ability. The Rubinstein Concerto in D minor is a work barren of more than merely conventional content. The themes seem artificial, and the passage work does not show the solo instrument at its best. The last movement is rendered lively by the introduction of a Russian peasant dance, but even this bit could not effectively relieve the deadly dullness of the work as a whole. Miss Ruegger played with splendid command of tonal and technical resource. She is clean fingered, possesses a tone of good quality and has admirable repose and confidence.

It was encouraging to see three such young persons as Wetzler, Gabrilowitsch and Ruegger form the chief figures at this symphony concert. It speaks well for New York.

MUSICAL NEWS FROM BERLIN.

BERLIN, November 22.—Paderewski, who said he would never appear again in Berlin after his concert of seven years ago, because of unfair treatment, is disposed to set aside his resolution and take part in the International Musical Festival of October next. Dr. Carlotta, secretary of the festival, will probably go to the United States in January in its interests. Emperor William has accepted the protectorship of the enterprise, and the Foreign Office will invite the rulers of the principal states, including President Roosevelt, to lend their names as members of the honorary board.

Arthur Nikisch, formerly conductor of the Boston Symphony Orchestra and now conductor of the Gewandhaus concerts at Leipzig, has gone to Russia, where he will direct Beethoven's two masses, to be played before the Czar and the Czarina.

Meyer Helmund, whose songs are known in the United States, has written an opera, "Trishka," which has been accepted by the management of the Royal Opera for production this season.—N. Y. Evening Post, November 22.

MONTREAL.

MONTREAL, NOVEMBER 22, 1902.

RAOUL PUGNO, the eminent French pianist, made his appearance in the Windsor Hall on Monday evening last. The program was by all odds the best one ever offered by any pianist, as far as I can remember. It represented Bach, Handel, Scarlatti, Beethoven; the latter with "The Moonlight Sonata"; Schumann with "Faschingsschwank"; a group of Chopin's compositions; Weber, Grieg, Pugno and Liszt. It is just five years since I heard M. Pugno in New York. He then impressed me as being a matured artist of high attainment; he, however, seems now to be broader, more sincere, but ever the same great artist equipped with artistic conception. His reading of the "Moonlight Sonata" was a scholarly one. His interpretation of "Faschingsschwank" by Schumann was beyond criticism, while the B minor Scherzo by Chopin, as well as the Eleventh Rhapsody by Liszt, he let loose and played with amazing technical facility and flaming temperament. Seldom have I ever seen an audience kept so spellbound by a pianist as Mr. Pugno kept them that night. He was applauded after each composition, and as I informed you by wire, he was called out ten times during the performance. He likewise succeeded as a composer, as his own "Serenade à la Lune" was received with every mark of appreciation by the audience, who insisted on a repetition and got it. He could only give one encore (although there were several demanded), as he had to leave immediately after the performance for the West. The audience was a most fashionable and appreciative one.

On the following evening David Baxter, the Scotch basso, gave a song recital in the same hall, and was assisted by Mrs. Josephine Jennings Percy, soprano, and Miss Katherine Ruth Heyman, pianist, both of New York. Mr. Baxter made a most favorable impression. His voice is of a most agreeable quality, and has an excellent method; his delivery all through was faultless. Mrs. J. J. Percy likewise scored a success, singing with admirable breadth and clearness of intonation. Miss Heyman played the first movement of the Tchaikowsky Sonata, op. 37, a Prelude by Arthur Foote, the ballade "Edward," by Brahms, and "Dance of the Gnomes," by Liszt with a great degree of technical facility and profound understanding. She was generously applauded. The hall was comfortably filled.

The first concert of the Goulet Symphony Orchestra, which was the opening of the sixth season, took place yesterday afternoon at Windsor Hall. The program comprised Mendelssohn's "Midsummer Night's Dream" Overture, Beethoven's Fourth Symphony, Grieg's Piano

Concerto in A minor, and Henry Litolf's symphonic poem "The Last Day of the Terror." Miss Eva Plouff was the soloist. The overture as well as the symphony were nicely performed, while the reading of the symphonic poem left nothing to be desired. Miss Eva Plouff will have to study for many years to come before she will be able to do full justice to that concerto. She, however, went through the entire work with considerable success. Mr. Goulet conducted with his usual energy and enthusiasm. The audience was well disposed and a friendly one, and was generous in applause. The next concert will take place on December 5.

HARRY B. COHN.

KAY'S BROOKLYN CONCERT.

RICHARD C. KAY, the young violinist, found appreciation and fair treatment in Brooklyn. The local critics said of his playing:

He is not of those prematurely ripened prodigies and his evident immaturity, mental as well as physical, is in his favor. That he is not now a finished artist is not to say that he is without promise of being so in time. He succeeded in drawing some very sweet and pure tones from his instrument, and in less intricate passages displayed both feeling and taste. * * *—Brooklyn Eagle.

* * * That he is gifted is quite apparent, but that he is still immature is also quite apparent. * * * To his credit it should be said, however, that while his playing of pretentious things is superficial and uncertain in intonation, he produces a beautiful tone and reveals a control of his instrument that justifies expectations of important artistic work in the future.—Brooklyn Times.

* * * He played with the same big, clear tone and with the same boyish immaturity which characterized his first performance. * * * The boy unquestionably has talent, and musicians agree that with a continuance of hard work under such masters as Ysaye he may one day be known as a great artist. At present it can only be said that he possesses an unusual mastery of the violin for a lad of sixteen and a correct ear.—Brooklyn Standard-Union.

Best of all, there was evidence of the inborn talent and musical soul which, under conditions, must develop into the real artist.

For quality of tone that appeals, and thus the music soul of one's listeners, the andante of Max Bruch's Scotch Fantaisie as young Kay played it was deserving of much praise, and, in fact, his entire rendering of the Fantaisie was convincing of his possibilities.—Brooklyn Citizen.

Miss Frieda Stender Convalescent.

WHEN the many friends of the talented young singer, Miss Frieda Stender, learned that she was laid up with typhoid fever, just at the beginning of the season, when she had already booked a number of profitable engagements, there was a general expression of regret. We are happy to state that she has improved so much that she will be able to appear in public again by the middle of December.

Miss Stender's voice is in excellent condition, and its brilliant quality, so often admired by her hearers, did not suffer in the least, but has gained in breadth and fullness by her enforced rest.

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LATE LONDON NOTES.

HOTEL CECIL, LONDON,
November 15, 1902.

It is really time that some protest be made against the practice of obliging late arrivals at concerts to stand about in cold stone passages for an unlimited time. The practice was, of course, derived from Bayreuth, but it by no means follows that a plan which is successful and even desirable in the German theatre will be equally successful and equally desirable in an English concert room. At Bayreuth music is the business of the day, and if one is late for a performance one has only oneself to blame. In London music is to most concertgoers a recreation, and it has to be fitted into the day as best it can. Bayreuth is a sleepy, little country town, whose streets are never overcrowded with traffic. London is a busy city whose streets are generally blocked with carriages and carts, and are in a chronic state of being under repair. Consequently, even though one starts with the best intentions in the world, it is not only possible but even probable that one's cab will get into a block half way down Piccadilly, or that one will find oneself stranded on the wrong side of the street with an apparently endless stream of traffic between oneself and the hall. In circumstances such as these it is ridiculous to behave as if London were Bayreuth. If one arrives a minute late at St. James' Hall, it means that he is obliged to stand in a cold and draughty passage till the piece that is being played comes to an end, and if the piece happens to be a movement of a sonata the ordeal is not particularly pleasant. On Friday last quite a crowd collected in the passage while Dettmar Dressel and Miss Gertrude Peppercorn played the "Kreutzer Sonata," and many of those who had paid to hear it were debarred from listening to a single note. If any useful purpose were served the practice could be excused, but no useful purpose is served. It would interfere with no one's enjoyment if the late arrivals were to be allowed to stand inside the door, instead of outside, while the constant clatter of tongues which goes on at present in the passages and generally succeeds in reaching the ears of those inside the hall would cease. On Friday many were prevented from hearing the performance which Dettmar Dressel and Miss Peppercorn gave of the "Kreutzer Sonata" by this ridiculous rule.

It was a pity that Emil Paur was not allowed to choose the program of the Queen's Hall symphony concert which he came over to conduct on Saturday last. It has been considered advisable to preserve so far as is possible the scheme which Henry Wood evolved before his illness. In consequence, Paur was given a rather dull program, and only in Strauss' "Till Eulenspiegel" did he have an opportunity of displaying his talent. No conductor can make very much of Mendelssohn's "Scotch Symphony," and at this time of the day there are not very many who can find intense pleasure in the music. I should hazard a guess that even Paur himself does not care very much for it, and so, excellent though his reading of it was, it would have been better had the symphony been changed. Again, though nothing is further from my wishes than to dis-

courage the Queen's Hall authorities from playing English music, or from engaging native composers to conduct their own works, it is a fact that we have Dr. Elgar always with us, and that he might just as well have played his delightful and brilliant orchestral variations at the next concert, which he is conducting. Under the circumstances, too, Ysaye might have been induced to content himself with one solo, to have abandoned the Vieuxtemps Ballade, which we have heard often enough, and to have played only the Bach Concerto, of which he gave a fine reading. Had the program been remodeled, Paur would have had a better opportunity of giving us a taste of his skill, which is an unknown quantity. Strauss' fascinating jeu d'esprit was so admirably played that one was inclined all the more to regret the very small part which was given to the conductor in the program. Every point was brought out with such clearness that he presented the music in quite a new light, and certain members of the audience whom I overheard complaining before the concert that they found Strauss totally incomprehensible must have left the hall with new ideas upon the subject.

Constancy to one's old friends is, of course, a virtue which commands respect, but it is a virtue of which Dr. Richter possesses more than his share. In my last letter I had to admit that I could find nothing that was new to say about the first Richter concert, and there is really very little more to be said about the second. It is possible that a few musical students who have only just come to London, or a few country cousins up for the day, have not heard Richter play the "Meistersinger" Overture, the "Siegfried Idyll" and Beethoven's Fourth Symphony, but nearly every music lover who lives in the metropolis must have heard his readings of these works over and over again. No one denies that they are very fine readings, but it is a fact that Richter is losing subscribers every year by the undue preponderance of old favorites in his programs. His concert on Monday was only saved from being absolutely commonplace by the magnificent performance which Fritz Kreisler gave of the Mendelssohn Concerto. For a long time there has been an empty place for a thoroughly classical violinist. We are tired to death of virtuosi who seem to be as plentiful as asparagus in May. Ysaye can give us all the romance that we want, and we have ample opportunity to hear him. But, since Joachim's visits to London became so few and far between, there has been no great violinist before the public here whom one could depend upon to give thoroughly satisfactory readings of the classical masters. Kreisler, however, seems to be in a fair way toward filling that void. He made a big success when he first appeared here, and every subsequent performance has increased his fame. The more that we hear of him the better.

Since Paderewski has taken to writing opera his visits to London have been few and far between. St. James' Hall was crowded on Tuesday afternoon when he gave his single recital of the present season. There is, indeed, no pianist who is made so heartily welcome or who de-

serves his welcome more. Paderewski is one of those exceedingly rare players who are not only perfect virtuosi but are also perfect artists. I observe that one critic has described his program as conventional, though I should hardly have chosen that term myself. It was familiar, it is true, but it was none the worse for that, for it was admirably designed with a view to displaying Paderewski's varied talents at their best. He could have afforded no more convincing proofs of his remarkable virtuosity than his performances of a selection from Brahms' Variations on a Theme by Paganini, Schumann's difficult Toccata and the celebrated passage at the end of the second movement of the Fantasia in C. But while there are several pianists who could play the notes themselves as accurately as he played them, there are few, if any, who could infuse such personality into the music. His readings are always legitimate readings, and one is never tempted to ask, as one is in some cases, whether this is exactly what Brahms meant, or whether Schumann would have cared for that interpretation. But Paderewski has the soul of a poet and there is no mistaking his personality. The Brahms Variations were not merely difficult technical exercises which only too many pianists make them. They were seen with the eye of a poet and were instinct with life and color. It was not the appalling difficulty of the Toccata which struck one most forcibly, but the wonderful beauty of the work as Paderewski revealed it. He was even more in his element in Beethoven's Moonlight Sonata. Critics may cavil at the impertinence of the publisher who gave this sonata its name, but the title, unauthorized though it may have been, by no means fits it badly. Of all Beethoven's sonatas this would most appeal to a man of Paderewski's temperament, and his reading of it was full of beauty without a touch of sentimentality. The lights in the hall were not raised till after the sonata was over, and the effect of the gathering darkness was by no means ill suited to the music. On his interpretations of five preludes, the first Ballade and the Valse in A flat of Chopin it is hardly necessary to dilate. It is as an interpreter of Chopin that he is at his best and no one who has ever heard his readings of the master's works is ever likely to forget them. He has the three great characteristics which every player of Chopin must possess—a perfect technic, a beautiful touch and the soul of a poet. What more can be said? The recital ended in the usual clamor for encores, and Paderewski, who was in a very obliging mood, gave four extra pieces—the Chopin Valse, which I have already mentioned; Liszt's "Campanella"; one of the Chopin transcriptions and a Mendelssohn Song Without Words. To prevent the concert from being continued ad infinitum it was ultimately found necessary to forcibly eject the grand piano.

Much interest was excited in ladies' schools by a concert which was given at St. James' Hall on Wednesday afternoon by Miss Marie Tempest and Madame Chaminate, but the recital hardly calls for serious criticism.

In the evening a performance by the Royal Society of Musicians of a rather unnecessary edition of Handel's

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"Messiah" took place at Queen's Hall. The edition has been prepared by Professor Prout, and it seems to me unnecessary for these reasons. In the first place an excellent edition of the music as Handel wrote it was recently made by Mr. Bourne, the well known authority on Handel's music. This edition was carefully prepared from the original manuscripts, and is always used at Albert Hall, where they have abandoned the Mozart accompaniments. In the second place it is neither one thing nor the other. In some places Professor Prout has kept Mozart's accompaniments and in others he has taken them out, and his score consequently represents nothing but his own personal taste. I do not for a moment call Professor Prout's taste in question, but it seems to me that there are only two things wanted, either the score as Handel wrote it or the score as Mozart improved it. There is no room for anything between the two. On Wednesday evening an attempt was made to restore the balance between chorus and orchestra which existed in Handel's time when the latter was also placed behind the former, but it is impossible to say that very much was gained thereby, and the energies of the society might, on the whole, have been devoted to a more worthy object.

A concert was given on Friday afternoon by Miss Evelyn Amethe, a clever and brilliant young violinist, who has still to learn, however, that there is something required besides technic. She had the very valuable assistance of two of the most artistic singers of the day, Miss Ada Crossley and Plunket Greene. The former in Schubert's "Mignon's Lied" and "Der Tod und das Mädchen" and Mozart's "Wienlied" and the latter in the first three songs of the "Dichterliebe" and Schubert's "Abschied" scored very notable successes.

Concerts were given on Tuesday by Miss Violet Simpson, Frederic Norton and Miss Iona Robertson, on Wednesday by Miss Louise Ormsby, and Gordon Tanner, and on Thursday by Miss Delano and Mr. Eylau, by Miss Fraser and Edward Iles and by the Misses Stone and Humphries.

ZARATHUSTRA.

RUTSON MEMORIAL PRIZES.

[CABLEGRAM.]

MUSICAL COURIER OFFICE,
LONDON, NOVEMBER 22, 1902.

Musical Courier, New York:

ADA CROSSLEY adjudicates Rutson memorial prizes,
Royal Academy of Music here, December 8. C.

The Conservatory of Stuttgart.

PROF. EDMUND SINGER, formerly of the Royal Theatre at Stuttgart, is one of the important teachers of the Royal Conservatory of Music in Stuttgart, where he has just accepted a position which will enable him to devote a great deal of attention to his special branches. He was recently decorated by the Czar.

European Notes.

THE Austrian Minister of Public Instruction encourages the publication of an edition of all the popular songs in the Austro-Hungarian Empire. The songs will be published in their original languages, with a German translation.

Berthrand Roth, the pianist, will play at Dresden during the coming winter, "all" the sonatas of Haydn, Mozart and Beethoven.

A new operetta, "Der Liebe Schatz," by H. Reinhardt, has had great success at the Karl Theatre, Vienna. A waltz song, "A Woman's Eye," especially aroused the enthusiasm of the audience.

Another competitor for the honor of composing music for Horace's "Carmens Seculare" is announced. He is a Netherlands musician, Diepenbrock, who has composed several important works, of which a Te Deum had great success.

Jean de Reszké was announced to sing Siegfried in Paris on November 17, and at some unfixed date hereafter in Reyer's "Sigurd." He is busy rehearsing for Leoncavallo's "I Pagliacci," which is to be sandwiched in a ballet.

A bust of Lortzing, mostly widely known as the author of "Zar und Zimmermann," has been placed in a new square of the Sechshauss suburb of Vienna, which also bears his name. His daughter, now in her seventy-fifth year, was present at the ceremony of inauguration.

General Wouwermans, who died lately at Antwerp, was a nephew by marriage of Malibran. He possessed a good oil portrait of her, and an album filled with sketches by her in water colors and pastel, many of them charming, and many letters. It is to be hoped that they will not be dispersed.

Teresina Stoltz, who died a few weeks ago, left 30,000 francs to adorn the crypt in which the remains of Verdi repose. Professor Pagliaghi has been commissioned to do the work. Verdi will be represented on a medallion in bronze on a background of porphyry. The medallion is supported by genii, on a background of laurels, while

another allegorical figure in mourning robes, symbolizing Music, descends to pay him homage. On the other side Song and Harmony scatter flowers on the grave of Verdi's wife. The side walls are filled by groups of figures representing human passions immortalized by the composer. Near the tomb stand on one side Grief, Terror, Patriotism, on the other Love, Joy, Sacred Music. Above all are festoons of symbolic branches interspersed with black veils in mosaic, which renders perfectly the transparency and lightness of the veils, the whole in a tone of pale gold, which is the fundamental note of the composition.

According to reports from St. Petersburg, the popular tenor Yuchene has insured his voice for the sum of 25,000 rubles. If we can judge from the weekly salary that he is said to receive this is far too small an amount. There is unfortunately no report as to the amount of premium paid or other conditions embodied in the policy. Will the policy be void if he sings Wagner roles, or consumes too much vodka—to which potent fluid the Russians owe their magnificent bass voices—or sings in German? Then what is the "expectancy" of a tenor voice?

Cecil Clementi Smith is about to publish a large collection of letters of Muzio Clementi, whom the inscription on his tombstone in the cloisters of Westminster Abbey describes as the "Father of the Pianoforte." Clementi lived in England from 1780 till his death in 1832. As Clementi was not only a composer but a teacher and a piano manufacturer, he had close relations with the most illustrious artists of the time, such as Haydn, Mozart, Cramer, Kalkbrenner, Pacchiarotti, John Field, Moscheles, Albrechtsberger, Klenzel, &c., and his correspondence will be of high interest. Clementi obtained his title of "Father of the Piano" from being the first to introduce the proper treatment of the piano as distinguished from the obsolete harpsichord. The piano manufacturing firm is still carried on under the name of Collard.

The "Benvenuto Cellini" of Hector Berlioz has had a chequered career. At its first production in Paris (1838) and in London fifteen years later it failed miserably. Berlioz in his "Memoirs" speaks of the difficulties against which it had to contend, and to which it finally succumbed, but he adds: "After a series of years I have again read my poor score with attention and the utmost possible impartiality, and I meet in it a wealth of thought, a warmth of feeling and a splendor of musical coloring such as I shall with difficulty find again. They deserved a better fate." Liszt and Bülow were of the same opinion, for the former produced it in Weimar (1853), the latter in Hanover (1879), and saved it from oblivion. Since then the work has been produced on the stages of Leipzig, Karlsruhe, Mannheim, Dresden and Berlin, and there is no doubt that these examples will be followed by other great opera houses in Germany and elsewhere.

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Greater New York.

NEW YORK November 24, 1902.

PLATON BROUNOFF is an indefatigable worker, no matter what enlists his efforts; his motto is "get there," and those who know him know he lives up to it. This week he played at the concert of the Press Club, and at another concert, both at the Educational Alliance, November 23 and 25, and tonight he directs a Thanksgiving concert at the Seventh Street M. E. Church, the choir of which is under his direction. At this his piano pupil, Miss Fish, plays a brace of pieces, and Miss Gorn, a soprano singer, his pupil, sings a "Carmen" aria and Ardit's "Spring" waltz. Tenor Lavin sings a song by Buck, and Brounoff himself will sing his own "Arab to the Palm," and will read his latest literary effort, "Only One Day." The choir will take part, and Violinist S. Lieberman, a pupil of Fonaroff, will play.

Violinist Ruby Gerard Braun and Mrs. Mabel Barton, soprano (pupil of Mrs. Stocker), shared the honors of a mutual recital at the apartment of Mrs. Stocker, which was attended by a large throng of interested listeners, November 19.

Miss Braun presents a pretty, youthful appearance, and plays very well indeed; she shows feeling and musical nature, and in Hauser's "Hungarian Rhapsody" played with especial brilliance. Altogether she is a most interesting violinist, and with further concentrated study should climb to Powell-like heights. As for Mrs. Barton, one can but sing her praises; she is blest with a voice of sweet quality and high soprano range, sings with taste and expression and excellent enunciation; so her voice, though not large, gives much pleasure. The recital givers were assisted by Mrs. Stocker and Sidney A. Baldwin at the piano.

T. Arthur Miller gives the first of a series of organ recitals at the Scotch Presbyterian Church, Ninety-sixth street and Central Park West, this (Wednesday) evening. He will be assisted by Violinist Alfred Baron. Mr. Miller is the organist of the church, and is a young man of much ability as singer, composer and organist. He has made up a program of popular organ classics. A setting of "Now the Day Is Over" and "Lead, Kindly Light" interested the writer greatly, for they are out of the ordinary.

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"The Pirates of Penzance" was given last Thursday and Friday evenings, the eighth annual entertainment by members of Grace P. E. Church, on East 116th street, with this cast:

Richard, a pirate king.....Eugene H. Olbert
Samuel, his lieutenant.....Charles F. Minor
Frederick, a pirate apprentice.....John H. Byrnes, Jr.
Major General Stanley, of the British Army.....Elmont W. Somers
Edward, a sergeant of police.....William E. Smith
Kate,.....Miss Paula Martin
Edith, } General Stanley's daughters.....Miss Annie Smith
Isabel, }.....Miss Sadie Ottiwell
Ruth, piratical maid of all work.....Mrs. Gustave von Rehm
Mabel, General Stanley's youngest.....Miss Sadie J. Gregg
Chorus of General Stanley's Daughters.
Miss Fanny J. Burney, Miss Grace Ireland, Mrs. Mark Moustaki,
Miss Hattie Rodgers, Miss Bella Eckhardt, Miss Lottie M. Long,
Miss Anna Mulforth, Miss Alice E. Sanderson, Miss Lizzie
Kuestner, Miss Lulu Eckhardt, Miss Eleanor Maplethorpe, Miss
Hattie Revell, Miss Mamie Tully.

Sadie J. Gregg was the special star of the cast; as Mabel she sang well, having a most pleasing voice and personality. She received much applause and had to sing encores. Julian Norman, her teacher, was evidently much pleased with her work.

John H. Byrnes, Jr., as Frederick, sang well and acted better, while the chorus, especially the eight policemen, with William E. Smith as the sergeant, caught attention. Mrs. Gustav von Rehm acted well and sang music much too low for her. With piano, organ and a small orchestra of competent players, the performance moved along nicely, and Mr. Meding directed skillfully.

Dwight L. Elmendorf is ex-organist of the Fourth Avenue Presbyterian Church, devoting his time now to lecturing, with lantern photographs and moving pictures of scenes from his travels in foreign lands. His "London and the Coronation" found a large audience gathered to enjoy it in Carnegie Lyceum, and no doubt Mr. Elmendorf enjoys instructing and interesting the thousands he reaches in this manner.

W. B. Chamberlain, until recently of Cortland, has a voice of unusual beauty, and sang for a private audience Buck's "My Redeemer" and another sacred song, "The Angel's Bell." He is with Francis Stuart, and shows the results, for his voice has grown in power in the ability to express sentiment and in heart quality, so that at the annual scramble for church positions he will certainly give his rivals a hard tussle. He goes on a tour to Rochester, Scranton and other inland cities soon, and is decidedly on the way to metropolitan recognition.

The second matinee of the Empire Theatre Dramatic School found many interested singers and others present. Of the cast in "A Desperate Chance," Aileen Goodwin showed much talent, and "The Serious Family" gave opportunity to young Sydney Francis Rice to display his unusual ability and his fine clothes. The young chap has genuine stage talent, and was an interesting figure throughout; his enunciation is excellent and confidence is in all he does—indeed, he saved the situation in several instances. Margaret Etheridge and Elsa Payne were clever, and in many ways this school is bringing to public notice some talented young people. Gustav Saenger directed the music, which at this theatre is always of a refined type.

Francis Archambault sang the Tschaiowsky "Don Juan's Serenade" recently, uniting with Tenor Paul Dufault in Faure's "Come Unto Him," for the writer, giving him opportunity to admire the temperament and noble voice quality of the French-American. His range is big,

and when he has entire control of his voice, so that the finer nuances are at his command, he will make a stir.

Dorothy Harvey, the soprano, and Theodor Björkstén, tenor, were the vocal soloists at Roseville Avenue Presbyterian Church Sunday last. Mrs. Harvey sang "These Are They," from Gaul's "Holy City," Mr. Björkstén sang Dvorak's "Twenty-third Psalm," and together they sang Faure's "Come Unto Him" and Phelps' "O Morning Lands." Dr. Haley, the pastor was present for the first time at last Sunday's service, after his illness, and expects to officiate next Sunday.

Rusling Wood is baritone at the Washington Avenue Baptist Church, of Brooklyn, succeeding Baernstein, and he recently sang for some prominent connoisseurs of New York, singing a Nevin song with warm expression and the "Two Grenadiers" nobly. A voice of power and under control, united with musical temperament, makes his singing most enjoyable.

Erskine Allen Gay, baritone of the Main Street Baptist Church, of Meriden, Conn., who has studied with J. Harry Wheeler and Van Yox, spent a part of this week in New York and its vicinity. This is from the Corry, Pa., Daily: "At the Presbyterian Church, Erskine Allen Gay, a son of the Rev. William Alfred Gay, D. D., former pastor of the church, was present and rendered a delightful solo at each service. Mr. Gay has a rich baritone voice of unusual quality."

Ira B. Arenstein has established the Harlem Choral Society, a chorus organized for the purpose of giving cantatas and oratorios. He also teaches piano and voice.

The choir of the Broadway Tabernacle, now worshipping at Mendelssohn Hall, is preparing to give West's "Seed Time and Harvest" on next Sunday evening, under the direction of Sumner Salter, organist.

Edwin Lockhart gives his second musical reception at his studio the coming Saturday afternoon. Good singing is always to be heard at these affairs. He recently sang "Elijah" at a Plainfield concert.

Christine Adler, the contralto, well known in New York, gave a musicale at her Brooklyn home studio last week. A dozen pupils sang, Mrs. Adler also contributing two solos.

Abbie Clarkson Totten, soprano, gives a concert at Y. M. C. A. Hall Thursday evening, December 4, assisted by Harriet Andrus, reader; Agnes Geer, child impersonator; John F. Gilder, pianist, and Charles K. Davis, violinist. She will sing at Trinity Church, West Brighton, and at Mr. Davis' recital later on.

Giacomo Minkowsky.

MISS ADELAIDE WELKER, a lyric soprano, and Mrs. Gertrude Worden, of Troy, N. Y., who has a dramatic soprano voice, are two of Giacomo Minkowsky's pupils who are going to Europe with him in the spring to make their début in Italy. Other well known singers who are studying opera with Mr. Minkowsky are Miss Frances Kohler, mezzo soprano; Miss Katherine Murphy, mezzo soprano, and the Misses Brickenstein.

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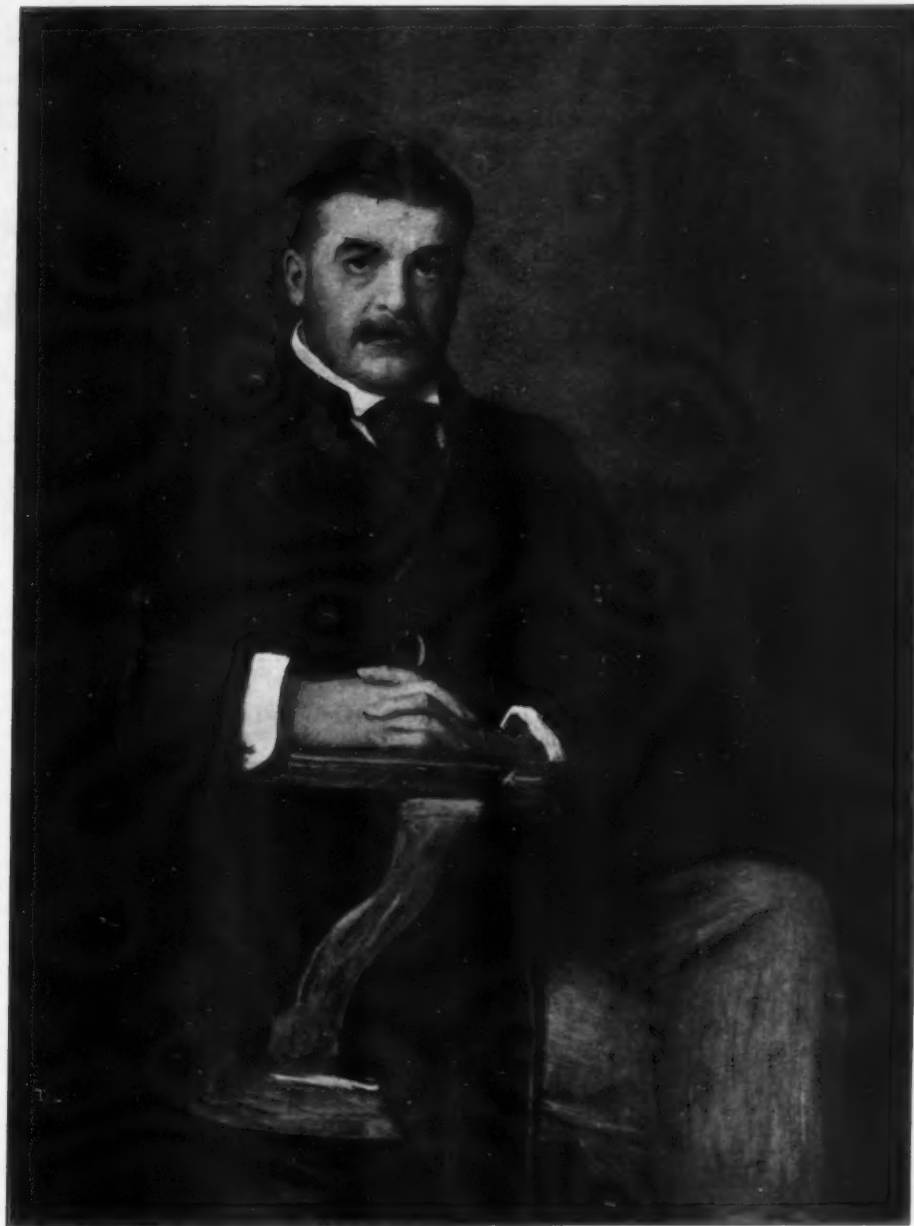
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SIR ARTHUR SULLIVAN,

BY SIR E. MILLAIS.

THIS is a portrait of Sir Arthur Sullivan, one of the world's few real composers of real comic opera, one of the rare masters that can be ranked with such geniuses of melody as Offenbach, Milloecker, Strauss and Lecocq. "Mikado" is an imperishable comic opera, because it is both comic and an opera. Some of our later day works in this form are certainly comic, but they are not opera. Their composers rightly call them "burlesques." They are burlesques of music and of humor.

Sullivan was no plagiarist because he didn't have to be. His melodic fund contained themes to fit every rhythm and every mood. In his method there was no suggestion of the artificial, and in his melodies there are no other man's ideas rehashed, transposed and varnished over with new phrasing bows. Sullivan did not write his works for a "star," nor did he cater to the musical taste of the groundlings by interpolating two steps and cake walks. In "Mikado" there is no whistling, and a search of the score fails to reveal parts for bones, popguns or sandpaper. Ko-ko, the comedian, does not constantly fall violently on his forehead, or on any other part of his anatomy. Also he emerges from the ordeal of several exciting adventures, without having his hat knocked off by a slap

stick. Of course, for this, the librettist, Gilbert, is in a great measure responsible, but it is safe to say that Sullivan never would have forgotten his dignity so far as to set music to a vaudeville performance.

If comic opera is dead today, Sullivan was certainly not the executioner. Revivals of "Mikado" are always successful. The men who have killed this art form by degrading it are our American composers who with fleeting pens have snatched a few melodies from the rich store left by Sullivan, Offenbach, and the others mentioned above, and have fitted these with some slight changes to inane topical verses and trivial apologies for plots. Why should people hear a paraphrase of "Mikado," "Gypsy Baron," "Giroflé-Girofla," and similar standard operas when we still possess the originals? Managers were forced to degrade modern comic opera. Since the music would not attract, recourse was had to legs and limelights.

The "comic opera" that we get here is a series of variety turns, flavored with horse play and hosiery, and occasionally interrupted by music.

An English paper asks pathetically, "Why do we not have another 'Mikado'?" Because we have no one to write it.

GABRILOWITSCH IN CHICAGO.

THE young Russian pianist continues to meet with enormous success. His two weeks in the West were marked by individual triumphs wherever he appeared, and he is now back in New York.

In Chicago week before last, with the Thomas Orchestra, his success was equal to that achieved by any artist of late years, receiving five or six recalls at each concert, playing several encores, as the audience insisted on his doing so. He drew one of the best door sales in the history of the concerts. Appended are several Chicago notices:

Ossip Gabrilowitsch sat at the piano in the Auditorium yesterday afternoon, backed by the Chicago Orchestra, and faced by an audience that was larger by several hundred than that which has attended any previous concert this season. * * * Then Mr. Gabrilowitsch played—played for a good half hour—as but few young men of his age can play; with a noticeable appreciation of the subtle, mysterious, frequently misunderstood musical dignity of Chopin, and some little appreciation of the audience and the awed hush which followed him. The concerto, in three movements, was finely illustrated—illustrated in the sense that the first movement, allegro maestoso, was given expressively; the romance with delicacy and the rondo with brilliancy, ending in that burst of technical skill and musical power so dear to the heart of every patron the orchestra has. And then he combined all three qualities in the two encores which he gave, the Chopin C major Etude and the Rubinstein G minor Barcarolle.

The applause came in waves, swelling into an enthusiastic outburst whenever the young man signified his intention of playing again. And it was not an adoration undeserved. Few as comparatively young pianists combine so much technical skill with their youthful enthusiasm and the musical temperament which reads depth into the execution. Gabrilowitsch's appearance at the piano may impress the thought at first that he is inclined to be, musically, superficial, but the impression is not carried out by his performance, which is strong, mature and convincing. His touch is certain and the resultant tones are clear and ringing, so much so, in fact, that a mere suggestion of slurring in the first movement of the concerto was easily dissipated by the certainty with which the remainder was taken, while in the pianissimo strains the shading was delicate, to the point of being exquisitely phrased. The young man's success was complete.—Inter-Ocean, November 8, 1902.

The combination of a novelty by Beethoven, a poetic young Russian pianist and ideal weather, proved to be so attractive that the Auditorium was filled to the standing room point at the Chicago Orchestra's concert yesterday afternoon. And all were well repaid for being in attendance, the entire program proving highly attractive, but the Beethoven number and Ossip Gabrilowitsch, the soloist, were the special features. Ossip Gabrilowitsch returns to us with powers that have been developed to a point that puts him in an enviable position among the noted pianists of today. He has admirable technical attainments and is well poised, but, above all, he has a touch which in the soft passages is remarkable. The keys sing under his fingers with a beautiful tone.—Record-Herald, November 8, 1902.

By far the largest afternoon audience of the season was present in the Auditorium yesterday afternoon to hear the fourth program of the Chicago Orchestra. The large attendance was probably in great measure due to a desire to again hear the soloist of the occasion, the brilliant young Russian pianist, Ossip Gabrilowitsch, whose playing two seasons ago left a strong impression and held promise of even finer things in his future. He played Chopin's beautiful No. 1 E minor Concerto, beautiful alike for piano and orchestra. There was evidence of both broadening and refining of taste and expression, and in the final movement, the rondo, his brilliant interpretation left little to be desired, certainly in technic. In response to most insistent applause he, apparently with reluctance, played two dainty little compositions very charmingly, if somewhat tardily.—Chronicle, November 8, 1902.

After the intermission the first soloist of the season, Ossip Gabrilowitsch, appeared. The young Russian pianist was pleasantly remembered from his appearances here two years ago, and was given hearty welcome. A suggestion more mature in appearance, he came on the stage with no assumption of either hesitancy or boldness, seated himself at the piano, and devoted himself to the task in hand.

He had chosen the Chopin E minor Concerto, and before he had finished he had demonstrated that his maturing has been not only physical but musical as well. He is a better pianist than when he played here two years ago. His mastery of the mechanics of his art is not only fuller but has come to include command of the softer, gentler qualities in touch and tone. He can lend Chopin the delicacy and the lyric treatment it demands, and such has been the expanding his interpretative powers have known that he can now make clear the poetic content of the great Pole's music as well.

He read the concerto yesterday with admirable appreciation of its romantic spirit and with a sentiment which was not wanting in warmth, yet never became sentimentality. It was an enjoyable performance, and the audience was not slow in expressing its approval.—Tribune, November 8, 1902.

MANHATTAN THEATRE.

THE elaborate production of "Mary of Magdala" by Mrs. Fiske at the Manhattan Theatre is appropriately enhanced by the incidental music under the direction of Chas. Puerner. The musical program contains the Vorspiel of "Parsifal" and the overture of "Rienzi," by Wagner, besides numbers of Mendelssohn, Schubert, and Gounod; also a work of Puerner. It is matter for congratulation in these days when the average theatre orchestra plays chiefly ragtime.

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Musical People

THE employees of the J. C. Ayer Company gave a musical recital at Lowell, Mass., on November 7. Every one of those who took part was in the direct employ of the J. C. Ayer Company and the result reflected great credit upon all concerned. Those who took part were Harry Bellamy, A. L. Favor, John Buckley, Mrs. Jeanie Rodger, Miss Emma Coote, Miss L. Gertrude Tetley, Miss Maude Mountford, Miss Isabel Ramsey, Miss Julia Stearns, Miss Marion Spencer, Miss Helen M. McQuaid, E. A. Robinson, Cornelius Calnan, Miss Lillian McKewin and J. A. Bailey. Chas. C. Hard was the accompanist.

At Crawfordsville, Ind., the pupils of Miss May Watson gave a recital November 10.

Miss Minnie Reiber is the organist of the First German Methodist Church at Columbus, Ohio.

Miss Johnson, Miss Holm and Miss Solverson took part in a recent concert at Anaconda, Mon.

Miss Giltinan, of St. Paul, Minn., gave a concert at Butte, Mon., recently, assisted by local talent.

Miss Florence Dingley, of Auburn, Me., gave a recital before Augusta music lovers on November 20.

Miss Helen Rosenthal, pupil of Miss Mary E. Bruce, gave a piano recital November 8 at Lafayette, Ind.

A song recital was given by Miss Esther White at the house of Mrs. John King, Malone, N. Y., November 6.

A piano recital was given by the pupils of Prof. James E. Specht at the home of Mrs. Mamie T. Chillson, Reading, Pa., recently.

Walter de Prefontaine, assisted by Frank N. Oglesby, gave an organ recital at the First Presbyterian Church, Norristown, Pa., November 13.

Charles Holstein, of the Dayton (Ohio) Conservatory of Music, has been selected as one of the first violins in the Cincinnati Symphony Orchestra.

A musical was recently given at Miss Amy Koffler's studio in Dayton, Ohio, November 6, when Hans Seitz, of Cincinnati, gave a number of songs.

The eighteenth season of organ recitals by William C. Hammond in the Second Congregational Church, Holyoke, Mass., was inaugurated November 5.

A musical was held at the home of Charles Muddle, Gloversville, N. Y., November 7. Solos were given by Albert Hatton, Wm. C. Lehman, Mr. Nordau and Miss Edith Wood.

At Westchester, Pa., November 6, Miss Rachael Brown, Miss A. Anderson, William Baker, David Luff, Miss Bessie Spence and Dr. C. C. Fry, of Washington, D. C., gave a musical.

A piano recital by Miss Marguerite Colwell's pupils was given at Grand Rapids, Mich., recently. The pupils who played were Miss Louise Wilcox, Miss Mona Rermen and Willoughby Boughton.

A musical was given November 6 at the home of Mrs. L. Shoemaker, Bradford, Pa. Miss Josie O'Neil, Miss Eva Harvey, Miss Lottie Sloan, Miss Evelyn Flaherty and Miss Madeline Slattery took part.

A quartet choir has been organized at the Universalist Church of Gardiner, Me., consisting of Mrs. Maud Wentworth Martin, Mrs. Ina Cobb, W. R. Partridge, Arthur Lander; Miss Lizzie Church, organist.

The return of Edwin H. Lemare has caused a great revival in the interest shown in the organ recitals at Car-

negie Music Hall, Pittsburg, Pa. Last Sunday afternoon hundreds of people could not get into the hall.

At Meadville, Pa., November 7, a musical evening was given at the home of Dr. and Mrs. W. A. Elliott. The musical selections were given by Mrs. Elliott, soprano, and Mrs. Knudson, pianist.

Among those who took part in a recent musical at Greenville, S. C., were Miss Susie Williams, Mrs. Willie Williams, Mrs. Parsons, Mrs. Macpherson, Geo. E. Jordan, Hugh C. Haynsworth, Julian Cox and Clarence R. Jordan.

A concert was given in the Methodist Episcopal Church, Rowayton, Conn., November 12, by Mrs. W. F. Ambler, assisted by Miss Millie Wilcox, Mrs. Edward Sims, John W. Wehle, W. F. Ambler, Frank Sturtevant and Edward Sims.

A piano recital was given by the pupils of Miss Carrie Anderson at Saginaw, Mich., November 9. Those who took part were John Forgie, Lisette Henderson, Edwina Stone, Ruth Brady, Elizabeth Van Brunt and Mary Green.

Prof. Alexander Bachman gave his fiftieth organ recital at Atlantic City, N. J., November 9. He was assisted by Miss Elsa Meyer, Miss Anna Tomlinson, Miss Reba Cranmer, Miss Angelene Ostrander, Miss Maud Bozeth and Charles Kugler.

A program was given at Austin, Tex., November 5, by Miss Gardina Matejaka, Nelsonville, Tex.; Miss Bessie Calloway, Miss Lulu Muschamp, L. Will Welker, San Antonio, Tex.; Miss Alberta Askew and Wm. Brueggerhoff, pupils of Mrs. Ida Hagerty.

A concert was given in Caldwell, N. J., on November 20, under the auspices of the Ladies' Aid Society. The following took part: Baroness Minnie de Packh, Miss Agnes Peck and Miss Helen Provost; Henry de Packh, Victor Kuzdo and Maurice Gould.

The choir of the First Presbyterian Church, Detroit, Mich., consisting of Mrs. Winifred Scripps-Ellis, Miss Emma Beyer, Harold Jarvis, Samuel I. Slade and G. Arthur Depew, organist and director, gave concerts in Big Rapids and Grand Rapids, November 19 and 20.

The twenty-ninth complimentary organ recital, given by Prof. S. B. Belding to the faculty and students of the State Normal College, was given November 15 at the First Reformed Church, Albany, N. Y., assisted by Mrs. E. Douglas Winne, soprano, and Morse Wemple, baritone.

A musical was given by Mrs. C. L. Cole recently, at her home, Atlantic City, N. J. Miss Margaret Evans, Miss Myra Cole, Clarence Cole, Leonard Willets, Miss Nitita Winters, Miss Anna Tomlinson, Miss Pauline Carter, Miss Jessie Carter and Miss Mayme Tompkins gave the program.

At Albany, N. Y., the choir of the First Reformed Church, quartet and chorus, S. B. Belding organist and choirmaster, are rehearsing Buck's cantata, "The Coming of the King," to be sung the Sunday after Christmas. This choir has the reputation of being one of the best in that part of the State.

At Binghamton, November 11, a musical was given by Mrs. Herman W. Doughty and Mrs. Alfred H. Bartoo. Those taking part in the program were Mrs. C. A. La Due, Mrs. L. H. Quackenbush, Miss Kate Hotchkin, Miss Helen Lee Hotchkin, Miss Mary Gutman, Mrs. Doughty, Mrs. Bartoo, Mr. Bartoo and Mrs. Annie H. Hills.

Prof. Chas. Davis, organist of Prytania Street Presbyterian Church, New Orleans, La., has been heard at many recitals in the South during the past six or seven years. He was organist at a leading church for a number of years and often gave recitals there. Madisonville, Ky., and Natchez, Miss., are other places where Professor Davis has played.

At Oshkosh, Wis., November 13, William Herbert Dale, of Minneapolis, formerly of Oshkosh, gave a concert. Assisting Mr. Dale in the concert was a sextette consisting of Miss Lulu Runkel, Miss Addie Schmid, of Neenah; John Laabs, Albert Goodell, of Appleton, and Montie

Jones. There was also a chorus consisting of Miss Lulu Runkel, Miss Frances Atwood, Miss Clara Johnson, of Neenah; Miss Beth Wright, Miss Anna Weber, Miss Addie Schmid, William Meyer, George Arnold, William N. Jones and William Ryan.

Piano pupils of Miss Lotta Brewbaker gave a recital at Cleveland, Ohio, November 15. The pupils gave groups of two and three short numbers instead of but one contribution. Those who participated were Regina Kauth, Frances Fraser, Estelle Stearns, Ruth Radcliffe, Ruth Dix, Grace Dix, Miss Kurtz and Harley Barnett.

Mrs. Sherman Stanley, recently of New York, has taken up her residence in Pittsburg, Pa., and is now solo soprano of the Eighth Street Temple. She gave a song recital at the Pittsburg Conservatory of Music last week, assisted by Harold Stuart Briggs, of New York. The program included Ad. M. Foerster's "Love Unceasing" (the first local presentation of this work).

The pupils of Miss Gertrude M. Leary who took part in a recent concert at Fall River, Mass., were Elizabeth J. Leary, Mamie Fienberg, Mary Guiney, Bessie Carroll, May Tierney, Annie Kelly, Edgar Hughes, of Providence; Ria Welch, Emma and Ella Sullivan, Margaret Reagan, Helen Mello, Elia Hanrahan, Josie Kennedy, Emma and Lizzie Shea, Mary Augustus, Mamie Greaney, Mattie J. Kelley and Joe Kelley, May Norton, Alberta Tripp, Margaret Shea, Mary McCale, and Bessie C. Leary.

OLEY SPEAKS.

THE song recital given by Oley Speaks, the basso, on Tuesday evening, November 11, at the Collingwood, in Toledo, Ohio, was a distinct artistic success. His program was as follows:

- I.
Recitative and air, Julius Caesar, Hear Me! Ye Winds and Waves.....Handel
Genesung.....Franz
Die Ehre Gottes aus der Natur.....Beethoven
- II.
A Barque at Midnight.....Frank Lambert
Because I Love You.....Ella May Smith
Roses in June.....Ed. German
Ethiopia Saluting the Colors.....Dr. C. B. Wood
Peace.....C. B. Hawley
Myself When Young.....Lisa Lehmann
- III.
If You Become a Nun, Dear.....Oley Speaks
Under the Rose.....Oley Speaks
Little One a Cryin'.....Oley Speaks
The Elder Blossom.....Oley Speaks
When Mabel Sings.....Oley Speaks
- IV.
The Cuckoo Madrigal.....Old Irish
Had a Horse.....Old Hungarian
Quaff With Me the Purple Wine.....Old English

The criticisms of the recital which appeared in the two principal papers in Toledo are appended:

Oley Speaks, of New York, made his first appearance before a Toledo audience last evening at the second artist recital given by the Toledo Conservatory of Music. The auditorium was filled to the doors, the audience being the largest of the season. Mr. Speaks has a big voice, the resonant, full, sonorous quality of tone that perfectly handled makes it the greatest joy. He used his voice with excellent effect, and made many friends who will welcome him warmly should he ever return to Toledo. The most enjoyable group of songs was one of his own compositions, Mr. Speaks being an exception to the general impression that an artist is not always at his best in his own compositions. He gave his program form beginning to end and answered recalls with much graciousness. —Toledo Times.

The second artist recital of the fall term was given at the Collingwood last evening by Oley Speaks, basso, of New York city. At the outset it must frankly be admitted that the recital was up to the standard we have been brought to expect from the promoters of these concerts. Mr. Speaks' interpretations show genuine musical taste, and he sings with all the feeling one could desire. —Toledo Blade.

Miss Gilbert Engaged.

THE engagement is announced of Miss Edith L. Gilbert, the pianist, to Ray Malcolm Bacon, a prominent young lawyer of this city. Miss Gilbert lives at the Clinton, 253 West Forty-second street.

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Musical Clubs

A MEETING of the Oratorio Society, of Atlantic City, N. J., has just been held to practice for a concert which is to be given after the first of the year. W. W. Gilchrist's composition, "The Rose," has been selected for rendition on that occasion. John S. Ingram will direct the rehearsals. Some new members who were elected were Miss Cora Raith, Miss Lena Stadler, Miss Latimer, Mr. Alcorn and Mr. Generotzky. The organization gave a concert in the Pleasantville Presbyterian Church November 18.

Mrs. L. Jonas entertained the Amateur Musical Club, November 12, at Nashville, Tenn.

The members of the Woman's Club, of Media, Pa., gave a musical tea November 14, in charge of Mrs. Trimble Pratt, with Miss Halchom Mohr as soloist.

Mrs. Carrie Brown Dexter, of San Francisco, Cal., met with much favor in Portland where she sang recently at a concert given by the Portland Symphony Orchestra.

The first of a series of Sunday afternoon concerts to be given at Rockford, Ill., by the Rockford Orchestral Club, under the direction of Claude Kilburn, took place November 9.

The Musical Literary Club, of Cedar Rapids, Ia., met November 13, when Mrs. Parsons, Mrs. Sutherland, Mrs. Esgate, Mrs. Ingram, Mrs. Morrison and Mabel Alexander gave the program.

Tuesday, November 18, the Fortnightly Musical Club, of Cleveland, Ohio, gave its second afternoon concert. The club had the assistance of Harry P. Cole, tenor, and Francis J. Sadler, baritone.

The Reading (Pa.) Catholic Chorus gave a concert in the Auditorium November 18. The chorus was assisted by Miss Anna Lee, of New York; George F. Eisenhower, Edwin A. Stringer and George D. Haag.

At Aurora, Ill., November 10, the active and associate members of the Aurora Musical Club listened to the first "musical evening program" by Mr. Schults, Mrs. Cutter, Miss Doty, Miss Pace and Arthur Burton.

The Rubinstein Club, of Cleveland, Ohio, is now one of the largest women's choruses in the country. It has added several new members this season. The club is under the continued direction of Mrs. Royce Day Fry.

At the meeting of the Monday Musicales in St. Joseph, Mo., with Mrs. K. D. Cross, November 9, the program was rendered by Mrs. Phillips, Mrs. Cross, Miss Bannie Allison, Mrs. Russell, Mrs. Pickett, Miss Bennett, Mrs. Morgan and Mrs. Wakefield.

The regular meeting of the Davenport (Ia.) Music Students' Club was held at the home of Mrs. R. H. Nott

early in November. Mrs. Nott, Mrs. Lafferty, Mrs. Reynolds, Mrs. Whitaker and Miss Branigan gave the program.

A concert which drew a crowded house to Association Hall, Cleveland, Ohio, recently was that of the Amphion Trio Club, assisted by Edwin H. Douglass, the tenor. The three young players consisted of Miss Mary Muckley, soprano; Miss Sadie L. Walker, violinist, and Ivan Francisci, 'cello.

On December 9, at Allentown, Pa., the Euterpe Club Oratorio Society will give their annual popular concert. The entire chorus of 200 voices will be heard under the direction of C. A. Marks, the conductor of the society. The Dannreuther Quartet have been specially engaged for this concert.

A fall musical festival will be given at Steelton, Me., on December 4. The choruses and singers who will participate will number forty-five. The committee is Mrs. C. Holmes, Mrs. M. Lewis, Mrs. E. Woods, Mrs. H. Walker, Mrs. L. Brent, Mrs. K. Stephens, Mrs. S. Smith, Mrs. B. Walker, Mrs. J. Frazier and Mrs. B. Ellis.

The executive committee of the Harrisburg (Pa.) Choral Society met last week to further arrangements for the work of the society in the coming season. Dr. Gilchrist feels that the work to be sung, Verdi's Requiem, will require more than the usual number of rehearsals. These will in all probability be added at this end of the term.

The Music Club held its 140th meeting at the residence of Prof. H. R. Fling, Oshkosh, Wis., November 7. Among those who took part were Professor Fling, Miss Grace Heward, Mrs. Frank Clark, Prof. Clarence E. Shepard, Miss Emma Murdock, Mrs. H. N. Goddard, Mrs. Edward Richard Smith, Heman H. Powers and H. N. Goddard.

The concert given by the Liederkrantz Society at Elizabeth, N. J., early in November delighted an audience that filled every part of the hall. The chorus was assisted by Miss Fannie Levine, of New York; Emil Muench, of Newark; Matthew Wieler, of Bridgeport, Conn., and Dalters' Orchestra. The chorus of eighty men was under the leadership of Carl Hein.

The Houlton (Me.) Festival Chorus has reorganized for the winter with a large membership. The following officers were elected: President, Prof. J. O. Wellman; secretary and treasurer, Miss Daisy Eastman; conductors, E. L. Cleveland and Miss Mabel Harris; pianists, Miss Mary Ingraham, Miss Lena Lord; librarians, Miss Margaret Burnham, Mathew Gray.

The Cecilia Club, of Waterville, Me., announces its third annual concert for November 24 at the Congregational church. The program will consist of music for the organ, violin, harp and voice. The artists will be Arthur S. Hyde, the Boston organist, formerly of Bath; Miss Edith Jewell, violinist; Miss Harriet Shaw, harpist of the Maine Symphony Orchestra, and the boy soprano from Immanuel Church, Boston.

A number of the young women of Uxbridge, Mass., met recently and formed a club which will be called the Wednesday Afternoon Musical Club. The object of the club is to promote sociability and the enjoyment of music. Following is the list of those who were present and who

contributed to the entertainment: Ruth Everett, Ethyl Angell, Alice Macdonald, Genevieve Gray, Grace White, Mildred Gray, Esther Macdonald, Amy Sumner, Sylvia Seagrave and Mabel Kinnecome.

One of the musical events of the winter at Colorado Springs, Col., will be the concert to be given by the Orpheus Society, the male chorus that was organized last winter. They announce a concert for December 10 and have engaged as a soloist Mme. Clara Murray, of Chicago. The chorus of over twenty selected voices has been under the training of Mr. Bowers, formerly conductor of the College Glee Clubs.

Members of the Muncie (Ind.) May Festival Chorus held their regular meeting last week. Preceding the rehearsal the Philharmonic Society, composed of nearly fifty members, gave several concerted numbers. During the business session the bylaws and constitution were voted upon and accepted by the association. The following officers were elected: J. B. Shick, president; S. L. Potter, vice president; R. Cameron Drummond, secretary; Mrs. Burt H. Whiteley, treasurer; Miss Nannie C. Love, music director; music committee, Miss K. K. Koons, L. H. Colvin, Arthur Green and F. W. Prothero.

The Tuesday Musical Club, composed of society people of Akron, Ohio, and whose annual series of concerts have always been the event of the various seasons, has decided to disband. The club has been in existence about fifteen years, and was always successful in a financial way until last year, when it ran behind. The sale of seats for this season's concerts has been discouragingly small, and the club will give up its work. Mrs. J. H. Andrews is at the head of the organization, and Prof. Charles E. Clemens, of Cleveland, has been in charge of the chorus of the club.

The program arranged for the opening of the Woman's Club this season in the Carroll Club Auditorium, Wheeling, W. Va., November 14, was given by Miss Gertrude Riester, Miss Bessie Emily Tarr, Miss Evea Egerter, Miss Laura Hipkins, Mrs. Frank Le Moyne Hupp, Mrs. Cyrus P. Flick, Mrs. Flora Williams; chorus director, Mrs. Flora Williams; accompanists, Miss Gertrude McConaughy and Mrs. Emily Pollock-Stifel.

Francis Walker's Studio Reception.

THE third of Francis Walker's series of musical receptions took place on the afternoon of November 18, with a large gathering of guests. Mr. Walker's next day was Tuesday of this week, and it is too late to include a report of it in this issue, but the program as arranged will consist of two trios for piano, violin, and 'cello, and solos for the respective instruments, the artists being C. Bruchhausen, Mr. Bernard and Mr. Muenzner.

Mr. Walker sang on November 20 at a concert given by the "Daughters of 1812," his numbers being the scena, "Giucio di Rea Fortuna" from "Don Sebastiano," and songs by Homer Norris and Herman Lohr. On November 22 he gave a recital of varied songs at Roslyn. This widely known artist is much more in demand than he expected to be when he began a year since to establish himself in New York as a teacher of singing, and could be constantly engaged if he choose to re-enter the field as a concert, recital, and oratorio singer.



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BLANCHARD ART BUILDING,
LOS ANGELES, Cal., November 17, 1902.

ARRANGEMENTS have been completed for a series of Saturday evening popular concerts, the plan being to give concerts by the very best talent available at a very nominal sum. At the first event the soloists will be Edward Baxter Perry, pianist; Mme. Genevra Johnstone-Bishop, soprano, and Charles A. Bowes, baritone, this event taking place on Saturday evening, December 6. The second concert will be given by Ludwig Opid, violoncellist; A. Lowinsky, violinist; Mrs. A. Lowinsky, pianist; Miss Jennie Winston, soprano, and Miss Estelle C. Heartt, contralto. The concerts will be under the management of Blanchard & Venter, and will be given in Blanchard Hall, which is delightfully situated for events of that kind, being in the very heart of the city and close to all theatres.

Miss Blanche Rogers very successfully essayed the dual role of manager and pianist at Simpson Auditorium, Wednesday evening, November 12, and gave a concert of exceptional merit. The program was composed mostly from the modern classics and was cordially received by a large audience. Miss Rogers had the assistance of Arnold Krauss, violinist, and Ludwig Opid, 'cellist, with whom she gave a well presented performance of Tchaikowsky's A minor Trio, op. 50. The instruments were well balanced, the piano never obtrusive, yet adequate, and the players were thoroughly en rapport.

Mr. Krauss and Miss Rogers gave a finished performance of César Franck's Sonata in A for piano and violin, and Mr. Opid's excellent work on his instrument was shown advantageously in transcriptions from Godard and Chopin, and in a pleasing and original composition. Miss Beresford Joy, contralto, made her first concert appearance here on this occasion after an absence of several years. Though suffering somewhat from hoarseness Miss Joy's singing was, as ever, most artistic and furnished genuine pleasure to the listener. She sang a group of Brahms' songs, irreproachably beautiful in themselves, but offering little in the way of contrast.

The recent authors' recital at Simpson Auditorium was as successful as it was novel. Los Angeles boasts not a few writers of note and musicians whose work has been accorded more than local recognition, and these, or a part of these, were represented on this occasion, the former

reading original poems and prose and the latter performing their own compositions or compositions of other resident composers. Among the authors who graced the platform were: Miss Gertrude E. Darrow, Mrs. H. G. Otis, Charles F. Lummis, S. T. Clover, S. W. Gillilan, James Barton Adams and Robert McIntyre. Among the composers represented were: Morton F. Mason, Frank H. Colby, Oscar Werner, Edwin Clark and Owen Foster. The vocalists and instrumentalists participating in the program were: Mrs. Frank H. Colby, soprano; Miss Mary Chapman, contralto; Mrs. Antoinette Ross, soprano; Wheaton Leonard, baritone; Miss Blanche Rogers, pianist; Frank H. Colby, organist, and Oscar Werner, violinist.

Blanchard & Venter have fifty-eight attractions which they are pushing on the Pacific Coast this season and have contracts with most of the leading cities from Butte, Mon., to El Paso, Tex., inclusive. They have forty-two courses of entertainments in Southern California, three courses of ten events each being in Los Angeles. All the musical attractions they are handling are doing better than ever before in the history of the concert business on the Pacific Coast.

On the Friday morning succeeding Thanksgiving the Friday Morning Club will entertain its members and invited guests with a concert to be given by a quartet consisting of Mrs. Frank Colby, soprano; Mrs. Alfred L. Glassell, contralto; John Haas Zinck, tenor, and Charles A. Bowes, bass, and Frank H. Colby, pianist. The program will include Fanning's "Miller's Wooing," operatic selections from "Faust" and "Carmen" and vocal and piano solos.

Miss Marion Gordon's first ballad concert is announced for Thanksgiving night at Cumnock Hall. Five concerts will be given and will be participated in by a large number of prominent local vocalists.

As Eugene Cowles' concert comes in the Imperial course, for which the house has been sold out, a second concert has been arranged by Messrs. Blanchard & Venter, to be given the latter part of January by this popular singer.

Edward Baxter Perry, pianist, will give a number of recitals in Los Angeles and other Southern California cities this month. This will be Mr. Perry's fourth visit to the Pacific Coast and sixth concert in Los Angeles.

Oscar Werner, violinist, assisted by Miss Dorothy Dolores Darsh, of Chicago, will give a recital December 2.

Miss Alice Coleman has planned to give a series of analytical lectures on the symphonies to be played during the season by the Los Angeles Symphony Orchestra, each lecture to be given on the morning of the day of the concert.

The first concert by the Los Angeles Symphony Orchestra will be given at the Los Angeles Theatre next Friday afternoon with Franz Wilczek, the Austrian violinist, as soloist. The latter's numbers will include Sarasate's "Zigeunerweisen," Bruch's "Romanza," Dvorák's "New World" Symphony, Sullivan's "Di Ballo" Overture and Tchaikowsky's "Marche Slave" will constitute the orchestral numbers. Miss Alice Coleman, who was to have been soloist at this concert, will appear with the Symphony Orchestra later in the season. R. U. BATO.

MAUD MacCARTHY.

MAUD MacCARTHY has scored enormous success with the Boston Symphony in Brahms Concerto. Here are some press notices:

After the overture was placed the great, serious and dignified D major Violin Concerto of Brahms, the solo player being a most personable Irish girl of eighteen years, Miss Maud MacCarthy. What her calibre and her courage might be was intimated by her choosing this work, so long reserved, as one might say, for Joachim, and only undertaken in Boston heretofore by a few men of established command as violinists. But her confidence and her true aiming ambition were justified by the performance of this slight girl, unaffected, gentle and quiet almost to reserve in manner, soft and serene, but certain and strong in feeling. She was soon recognized as one who needs no minor commendations, but whose self, with her instrument and her art, would win her acceptance and establish her position. She evidently has not merely a disposition toward musical art; she has talent for it and can exercise power through it.

How the world moves! Today, young folk who half a century ago would have been still bound to technical tutelage in music are executants and interpreters of the great classics. How comes it about? Has there been a change in human fibre and temperament, or does modern study develop them better and vacillate earlier their exercise? Miss MacCarthy has ample technical equipment in case, breadth and elasticity of bowing, and swiftness, clearness and accuracy of fingering. Her tone is pellucid but warm, and not coldly clear. She has force, too, although her absolute strength has yet to grow. She makes no apparent effort, she resorts to no trickish display, and she seems bent upon devoting herself and her acquisitions to their best uses. There are scores of honorable and beautiful violin writings, every one of which is worth a symphony place, and would have been far more favorable to virtuosity, but she was ready to waive all their opportunities and to ask consideration only for her artistry, subordinating herself—as Brahms meant his player should—to the service of the concerto as a unified whole. This she did, showing in every page that the music had a meaning for her and making that meaning clear, strong and warm to all good listeners. It was spiritual, no less than intellectual, interpretation, and the form was shapely, symmetrical, elegant and polished. The audience was captivated and gratified, and recalled her five times, while the orchestra, who had been most earnest in praise after the rehearsal, applauded with unanimous enthusiasm.—Boston Herald.

Miss Maud MacCarthy made her first appearance in Boston. She is a talented young violinist who evidently has not the fear of Brahms before her eyes, for she played his concerto as though it were really music of flesh and blood, and not cryptic, not something that is only for the elect. She played with an individual warmth that was soon contagious; she played with power, beauty of tone and phrasing, and with a mixture of mature judgment and youthful enthusiasm. If it be true that lost souls who in this world found an unhallowed joy in the music of Richard Strauss, Tchaikowsky and the ultra modern French and Russian composers will be forced in the next to hear endless repetitions of the Violin Concerto of Johannes Brahms, then Miss MacCarthy may well be the compassionate spirit who will make the punishment as light as possible. Last night she was recalled again and again.—Boston Journal.

Interest centred in the new violinist. Miss Maud MacCarthy is certainly a great artist, although yet very young. One might deem it impossible for a girl not yet twenty years to play such a broad work as Brahms' Concerto. But Miss MacCarthy played the work with something more than mere correctness. She gave breadth and meaning to some of its abstruse point; there was artistic intelligence back of her phenomenal technic. The cadenza of the first part was full of quaint surprises. At the close of the work the wildest enthusiasm burst forth, and the young artist was called and recalled over and over again. She certainly deserved the tribute.—Boston Advertiser.

"FLORA'S HOLIDAY."

THIS cycle of Old English melodies, by H. Lane Wilson, was sung at Sherry's last Thursday afternoon for the benefit of the College Women's Scholarship Fund, under the direction of pianist Bruno Huhn, and with these singers: Mesdames Mary H. de Moss, soprano; Isabelle Bouton, alto; John Young, tenor, and Francis Rogers, bass. The work has its pleasant moments, is full of "lads and lasses," "Trip it on the green," "Ho fa-la-dees" kerchiefs, kirtles, half-crowns and other supposedly Englishisms and pleased the large gathering of women who heard it. Mrs. de Moss sang a song about shepherdesses with particular charm, and tenor Young's high B flat, sung

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Mr. Satte sang "Walther's Prize Song" and was enthusiastically applauded and recalled five times.—New York Evening Journal.
Mr. Satte was recalled five times and his reception was exceptionally cordial.—New York American and Journal.

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pianissimo in his solo, was of beautiful quality. Baritone Rogers raised many smiles with his "Let Us All Be Unhappy Together," and the canonic "The Pedlar" was brightly done. Altogether, it is pleasing music, the work evidently of a skillful voice writer, and Mr. Huhn is to be thanked for avoiding "Persian Gardens" and other serio catchy stuff.

In the first part of the program Mr. Kronold played a couple of movements from a 'cello suite with its remarkable

suggestion of the Moszkowski "Serenade," and later Van Goen's "Scherzo," making a pronounced hit. Mrs. de Moss sang Tosti's "Spring" most gracefully, finishing with a high C; the fair singer was never in better voice than she is this season. She was a charming picture in mauve. Mr. Young sang with finish, dainty style and astonishing breath control, and Mrs. Bouton and Mr. Rogers united in Henschel's canon, "O That We Two Were Maying." Mr. Huhn played with utmost sympathy, and an un-

usually enjoyable concert was heard by an unusual audience.

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FREDERIC LAMOND, the pianist, who is in this country at the present time, has just accepted an engagement for an extended tour in Russia. This was arranged during his stay here.

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